Portfolio of
Compositions and Exegesis:
a personal interpretation of the
klezmer tradition.

Submitted in fulfilment of the requirements for the degree of

Doctor of Philosophy

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B. Mus (Hons) 2005

In Two Volumes

Volume One

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This submission comprises two volumes and is entitled *A Portfolio of Compositions and Exegesis: a personal interpretation of the klezmer tradition*.

Volume 1 consists of a portfolio of works composed during the tenure of my PhD candidature, including *Procession* (a major orchestral work), *Ulu Ushpizin* (for small ensemble), *Sweet Sorrow* (for thirteen strings), *Lighter Shades of Pale* (for string quartet) and *The Golem Suite* (for solo harp). The works, with the exception of the orchestral work, appear sequentially and a CD of recordings for *Ulu Ushpizin, Lighter Shades of Pale* and *The Golem Suite* has also been included inside the back cover.

Volume 2 contains the accompanying exegesis, which serves as a commentary on the genesis of the individual works, and how and why certain musical and aesthetic elements of kalemer (an Ashkenazi folk music) have been incorporated into my compositional method as a means of enhancing my musical expression and personal style. It focuses on the choice and implementation of these elements, whilst maintaining a chronological approach to the development of the works. Included in Volume 2 as supporting material to the portfolio and exegesis, are appendices that detail relevant historical background on the evolution of klezmer and its cultural associations. Various transcriptions of kalemer melodies (and harmonisations) have also been included.
DECLARATION

I hereby confirm that the material presented in this submission in my own original work and that due credit has been given to the work of others. This work contains no material that has been accepted for the award of any other degree or diploma in any university or other tertiary institution to Melisande Wright and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

I give consent to this copy of my portfolio and exegesis, when deposited in the Bar Smith Library and the Elder Music Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968. The accompanying CD may not be copied, and must be listened to in Special Collections only. Copies of recordings of the works may be sought directly from the composer.

I also give permission for the digital version of my thesis to be made available on the web, via the University’s digital research repository, the Library catalogue, the Australasian Digital Theses Program (ADTP) and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

_______________________________________
Signed

_______________________________________
Dated
ACKNOWLEDGEMENTS

I would like to thank:

Dr. Graeme Koehne for giving clarity to the initial direction of this research and for providing continued compositional support as principal supervisor throughout my studies.

Professor Charles Bodman Rae and Associate Professor Kimi Coaldrake for their valued input as co-supervisors. Their advice and enthusiasm was a constant encouragement during the preparation of the exegesis.

Caleb Wright and Joshua Van Konkelenberg for their assistance in coordinating musicians and recording a working version of *Ulu Ushpizin*, for the purposes of the CCSP presentation.

Zephyr String Quartet for the opportunity to write for the Sounstream Series *Yiddishbbuk* concert in August 2009.

My family for their untiring support and patience (despite my own lack) during my candidature and for their greatly appreciated proofreading skills!

God, who is and always will be my Inspirer, Strength, Comfort and Hope. I am nothing without Him.
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**Procession**

*For Symphony Orchestra*

- Piccolo (1)
- Flute (1)
- Oboe (2)
- Clarinet in Bb (2)
- Bass Clarinet in Bb (1)
- Bassoon (2)
- Horn in F (4)
- Trumpets in C (2)
- Trombones (2)
- Tuba (1)
- Timpani
- Percussion (2)
- Glockenspiel (1)
- Harp (1)
- Piano (1)
- Violin I (12)
- Violin II (12)
- Viola (10)
- Violoncello (8)
- Double Bass (6)

I        8’41”
II       9’25”
III      12’02”

Total Duration : 30’08”
Procession

2 Ob.

2 Cl.

2 Bns.

Hn. 1+2

Hn. 3+4

Tbn.

Timp.

Perc.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.
Procession
Procession
Procession

\[ E \times = 110 \]

Hn. 1+2

Hn. 3+4

Perc.

Glock.

Vln. I

Vln. II

Vla.

Db.

2 Bns.

Hn. 1+2

Hn. 3+4

Perc.

Vln. I

Vln. II

Vla.

Db.

poco rit.

 senza sord. (1, 2)

 senza sord. (3, 4)

 mp f

 poco rit.

 mp

 mp

 senza sord. (1, 2)

 senza sord. (3, 4)

 mp

 pizz.

 mp

 mp

 mp

 mp

 mp

 poco rit.

 poco rit.

 senza sord. (1, 2)

 senza sord. (3, 4)

 mp f

 poco rit.

 poco rit.

 senza sord. (1, 2)

 senza sord. (3, 4)

 mp f
Procession

F

Picc.

Fl.

2 Ob.

2 Cl.

2 Bsn.

Hn. 1+2

Hn. 3+4

Thb.

Thb.

Perc.

Glock.

Hp.

Vla. 1

Vln. II

Vla.

Vc.

Db.
Procession

Andante $= 65$

2 Ob.

B. Cl.

2 Bsn.

Timp.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Db.
Percussion
Procession
Procession
Lacrimoso $\dot{=} 60$

2 Clarinets in Bb

Glockenspiel

Harp

Lacrimoso $\dot{=} 60$

(12) Violins I

(12) Violins II

(10) Violas
Procession
Passacaglia

Picc.  
Fl.  
Cl.  
B. Cl.  
Hns. 1+2  
Timp.  
Perc.  
Glock.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.  

\( \text{Abbreviations and markings:} \text{mp, mf, pp, gliss, e.t.c.} \)
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hns. 1-2
Hns. 3-4
Tpts.
Tbn.
Tba.
Timp.
Perc.
Glock.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
Procession

N.  = 60

unconducted, except at
cue points until 2 bars before D.

\( \text{N. } = 60 \)

\( \text{Bass Drum} \)
Procession

Picc.

Fl.

Ob.

Cl.

Bsn.

Hns. 1+2

Hns. 3+4

Timp.

Perc.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.
Cantabile, ma l'istesso
Procession
molto rit...
III

Misterioso  \( \frac{\text{ }}{\text{ }} \) \( \approx 60 \)

\[
\begin{align*}
1 \text{ Bass Clarinet in B} & \quad \text{poco accel.} \\
2 \text{ Bassoons} & \\
2 \text{Trombones} & \\
\text{Tuba} & \\
\text{Timpani} & \\
\text{Percussion} & \\
\end{align*}
\]

\[
\begin{align*}
(12) \text{ Violin I} & \\
(12) \text{ Violin II} & \\
(10) \text{ Viola} & \\
(8) \text{ Violoncello} & \\
(6) \text{ Double Bass} & \\
\end{align*}
\]

\( \text{pp} \) \( \text{p} \) \( \text{p} \) \( \text{p} \) \( \text{p} \) \( \text{ppp} \) \( \text{p} \) \( \text{pp} \) \( \text{arco} \) \( \text{pizz.} \) \( \text{mp} \)
Procession

Fl.

Ob.

Cl.

B. Cl.

Bns.

cord. (straight)

Tpt.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.
Procession

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Tbn.

Perc.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.
Procession

Allegretto \( \text{\textit{j}} = 120 \)

Flute

Clarinet

Bass Clarinet

Bassoon

Horn 3+4

Timpani

Percussion

Glockenspiel

Harps

Violin I

Violin II

Viola

Violoncello

Double Bass
Procession

Picc.
Cl.
B. Cl.
Bsn.

Tpts.
Ten.
Tha.

Glock.
Hp.

Vln. I
Vln. II
Vla.
Vc.
Db.
molto rit.  \( \text{CC} \)  \( \text{a tempo} \) \( \dot{i} = 120 \)
Procession

Picc.

Fl.

Cl.

B. Cl.

Bsms.

Hns. 1+2

Hns. 3+4

Tpts.

Timp.

Perc.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.
Procession
Percussion

poco rit. . . . . . . . . . . . . . . . . . . . . . . . . . a tempo \( \downarrow = 100 \)

\[\text{Fl.}\]
\[\text{Cl.}\]
\[\text{B. Cl.}\]
\[\text{Bsn.}\]
\[\text{Tba.}\]
\[\text{Timp.}\]
\[\text{Vln. I}\]
\[\text{Vla.}\]
\[\text{Vc.}\]
\[\text{Db.}\]

\[\text{Ob.}\]
\[\text{Cl.}\]
\[\text{B. Cl.}\]
\[\text{Bsn.}\]
\[\text{Tpts.}\]
\[\text{Tbsn.}\]
\[\text{Timp.}\]
\[\text{Vln. I}\]
Procession

Quasi Cadenza

movte rubato
Poco rit.

a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

Hns. 1-2

Hns. 3-4

Tpts.

Tbn.

Tba.

Timp.

Perc.

Glock.

Hp.

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bass Drum

Large Gong

Procession
Procession
Procession
Procession

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns. 1+ 2

Hns. 3+4

Tpts.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

poco accel.
Procession

Vln. II

Vln. I

Tbns.

Tba.

Vla.

Ob.

Db.

Vc.

(a soundboard tap)

Hp.

Vln. 1

Vln. II

Vla.

Vc.

Db.
Procession

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Tpt.

Timp.

Perc.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.
Procession

Vln. II

Cl.

B. Cl.

Bsns.

Hns. 1+2

Tpts.

Tbn.

Tba.

Timp.

Perc.

Glock.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Db.
Ulu Ushpizin

Score in C

Instrumentation

Clarinet in Bb
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

Duration: 12’00”
Ulu Ushpizen

ABRAHAM AND ISAAC

Lentamente $\frac{d}{2} = 60$

Melisande Wright

Clarinet in B♭

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

\( \text{echo tone (e.t.)} \)

\( \text{soft pedal} \)

\( \text{con sord.} \)

\( \text{very distant} \)

\( \text{espressivo} \)

\( \text{sul pont.} \)

\( \text{con sord.} \)

\( \text{very distant} \)

\( \text{con sord.} \)

\( \text{very distant} \)

\( \text{con sord.} \)

\( \text{very distant} \)

\( \text{con sord.} \)

\( \text{very distant} \)
Ulu Ushpizin

Pno.  a niente.
Vln. I  remove soft pedal
Vln. II  a niente
Vla.  senza sord. pizz.
Vc.  (Crumb's 'Sea-gull effect')
Db.  (Crumb's 'Sea-gull effect')

=

A  Piu Mosso \( \mathcal{L} = 70 \)

Cl.  arco
Pno.  arco
Vln. I  harmonics
Vln. II  harmonics
Vla.  arco
Vc.  pizz.
Db.  pizz.

Ulu Ushpizin
Cl. Animato \( \frac{\text{i}}{\text{f}} = 65 \)

(keep sustain pedal down until instructed with *)

Ulu Ushpizin
Noto mosso $j = 60$

E

Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

(molto rubato - maintain tempo, improvise a little)
**Cl.**

**Pno.**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Db.**

**Misterioso**

\[ \text{F} = 90 \]

*accel. trill - frenetically*

\[ \text{pp mp} \]

\[ \text{l.p.d.p. A and D strings} \]

\[ \text{l.p.d.p. G and D strings} \]

\[ \text{l.p.d.p. A and D strings} \]

\[ \text{Sul A} \]

\*l.p.d.p (l'altra parte del ponte) indicates bowing on the other side of the bridge.*

**Cl.**

**Pno.**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Db.**

\[ \text{molto legato.} \]

\[ \text{ord.} \]
MOSES AND AARON

Allegro $ \frac{3}{4} \approx 140$

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

127

Ulu Ushpizin
Allegro \( \frac{j}{4} = 140 \)

\[ \text{Cl.} \]

\[ \text{Pno.} \]

\[ \text{Vln. I} \]

\[ \text{Vln. II} \]

\[ \text{Vla.} \]

\[ \text{Vc.} \]

\[ \text{Db.} \]

\([\text{Cl.}]\)

\([\text{Pno.}]\)

\([\text{Vln. I}]\)

\([\text{Vln. II}]\)

\([\text{Vla.}]\)

\([\text{Vc.}]\)

\([\text{Db.}]\)
Allegro $j = 140$

Ulu Ushpizin
Ulu Ushpizin

\( \dot{=} \text{ca. 70} \)

**Energico** \( \dot{=} 140-185 \) (initial and final tempi of section)

*DAVID*

---

**Cl.**

\[ \text{p} \]

**Pno.**

\[ \text{mp} \]

\[ \text{a niente} \]

*not necessarily in tempo.*

**Vln. I**

\[ \text{mf} \]

**Vln. II**

\[ \text{mf} \]

**Vla.**

\[ \text{mf} \]

**Vc.**

\[ \text{mf} \]

**Db.**

\[ \text{mf} \]
Ulu Ushpizin

219

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

poco accel.

225

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

\[\text{Db.}\]

\[\text{Vc.}\]

\[\text{Vln. II}\]

\[\text{Vln. I}\]

\[\text{Vla.}\]

\[\text{Pno.}\]

\[\text{Cl.}\]
Sweet Sorrow

for
13 Strings

Instrumentation

6 Violins
3 Violas
3 Violoncellos
1 Double Bass

Duration : 21’00”
Sweet Sorrow

Andante con moto $\frac{4}{4} = 55$

Melisande Wright
Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

Sweet Sorrow

160
Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

Sweet Sorrow

171
a tempo \( \frac{\text{tempo}}{45} \)
Sweet Sorrow

E a tempo \( \frac{\text{j}}{=} = 65 \)
Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
Sweet Sorrow
Sweet Sorrow

Con brio \( \frac{j}{\text{\}} = 100 \)

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

\( \text{pizz.} \)

\( \text{p} \) \( \text{mf} \)

\( \text{p} \) \( \text{mf} \)

\( \text{pp} \)

\( \text{p} \) \( \text{mf} \)

\( \text{p} \) \( \text{mf} \)

\( \text{p} \) \( \text{mf} \)

\( \text{p} \) \( \text{mf} \)

\( \text{p} \) \( \text{mf} \)

\( \text{p} \) \( \text{mf} \)
Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
Sweet Sorrow
Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

senza sord.
rubato

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
Sweet Sorrow

\[ \text{\underline{Con brio}} \quad \text{\underline{\textit{j} = 110}} \]

\( \text{Vln. 1} \)
\( \text{Vln. 2} \)
\( \text{Vln. 3} \)
\( \text{Vln. 4} \)
\( \text{Vln. 5} \)
\( \text{Vln. 6} \)
\( \text{Vla. 1} \)
\( \text{Vla. 2} \)
\( \text{Vla. 3} \)
\( \text{Vc. 1} \)
\( \text{Vc. 2} \)
\( \text{Vc. 3} \)
\( \text{Db.} \)
Sweet Sorrow
Sweet Sorrow
Vln. 1: quasi da lontano; sul tasto
Vln. 2: pp; sul tasto
Vln. 3: mf
Vln. 4: mf
Vln. 5: mf
Vln. 6: p
Vla. 1: mf; sul tasto
Vla. 2: pp; sul tasto
Vla. 3: pp
Vc. 1:
Vc. 2:
Vc. 3:
Db:
Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
Sweet Sorrow
Allargando

\[ \text{\( q = 70 \)} \]

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
Misterioso

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

Sul tasto

a niente

Molto rubato

Cantabile

a tempo

Sbig"o"sso

q

Sul tasto

Sul tasto

Sul tasto

Sul tasto

Sul tasto

Sul tasto

Sul tasto
Sweet Sorrow
Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

* pizz. strum

Vln. 5

p simile - continue effect

Vln. 6

mp

Vla. 1

mp

Vla. 2

mp

Vla. 3

mp

Vc. 1

Vc. 2

Vc. 3

Db.
Sweet Sorrow
Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
Sweet Sorrow

T poco precipitato  \( \frac{j}{=90} \)
Agitato \( \frac{\text{bpm}}{= 125} \)

rubato

\[ \text{Vln. 1} \]

\[ \text{Vln. 2} \]

pizz.

\[ \text{Vln. 3} \]

\[ \text{Vln. 4} \]

\[ \text{Vln. 5} \]

pizz.

\[ \text{Vln. 6} \]

\[ \text{Vla. 1} \]

mp

\[ \text{Vla. 2} \]

mp

\[ \text{Vla. 3} \]

\[ \text{Vc. 1} \]

\[ \text{Vc. 2} \]

\[ \text{Vc. 3} \]

\[ \text{Db.} \]
Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
Sweet Sorrow

\[ \text{Calmo} \quad \text{\( j = \frac{1}{2} \) = 62} \]
\[ \text{Affrettando} \ \ \downarrow = 80 \]

\[ \text{Sweet Sorrow} \]
Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
\( \frac{1}{4} \) = 100

Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

\( \text{pizz.} \)

\( \text{mp} \)

\( \text{simile - continue effect} \)

\( \text{a niente} \)

\( \text{mp} \)

\( \text{pizz.} \)

\( \text{a niente} \)

\( \text{simile - continue effect} \)

\( \text{mf} \)

\( \text{simile - continue effect} \)

\( \text{pizz. trem} \)

\( \text{pizz. trem} \)

\( \text{pizz. trem} \)

\( \text{simile - continue effect} \)

\( \text{simile - continue effect} \)

\( \text{simile - continue effect} \)

\( \text{simile - continue effect} \)

\( \text{simile - continue effect} \)

\( \text{simile - continue effect} \)
Sweet Sorrow
Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
Sweet Sorrow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

ord. (con vib.)
Sweet Sorrow

meno mosso  \( \frac{j}{\text{rit.}} = 90 \)

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.
Sweet Sorrow
Lighter Shades of Pale

For String Quartet

First Light  5’45”
Daylight  1’55”
Twilight  3’04”
Candlelight  2’27”
Midnight  3’15”

Total Duration : 16’26”
Lighter Shades of Pale

First Light

I

\( \frac{\text{\textcopyright}}{\text{\textmd}} \text{ = ca. 66 tempo rubato quasi una cadenza} \)

Melisande Wright

Violin I

Violin II

Viola

Violoncello

Vln. I

Vln. II

Vla.

Vc.

\( \frac{\text{\textcopyright}}{\text{\textmd}} \text{molto rubato} \)

\( \text{con sord.} \)

\( \text{con sord.} \)

\( \text{con sord.} \)

\( \text{con sord.} \)

\( \text{con sord.} \)

\( \text{con sord.} \)

\( \text{con sord.} \)
Lighter Shades of Pale
meno mosso $j = 66$

88

Vln. I

Vln. II

Vla.

Vc.

93

Vln. I

Vln. II

Vla.

Vc.

98

Vln. I

Vln. II

Vla.

Vc.
cantabile e giocoso \( \downarrow = 90 \)

Daylight

II

\( \uparrow \)
Lighter Shades of Pale

310
Lighter Shades of Pale

124 poco rit.

127 a tempo \( q = 90 \)

130
Twilight
III

\( \frac{\text{Vln. I}}{\text{Vln. II}} \)

\( \text{Vc.} \)

\( \text{mp} \)

\( \text{col legno} \)

\( \text{pizz.} \)

\( \text{ord.} \)

\( \text{\textcopyright} \)
Lighter Shades of Pale

Candlelight

IV

cantabile e religioso \( \frac{1}{4} = 60 \)

\[\begin{array}{c}
\text{Vln. I} \\
\text{Vln. II} \\
\text{Vla.} \\
\text{Vc.}
\end{array}\]

\[\begin{array}{c}
\text{Vln. I} \\
\text{Vln. II} \\
\text{Vla.} \\
\text{Vc.}
\end{array}\]

\[\begin{array}{c}
\text{Vln. I} \\
\text{Vln. II} \\
\text{Vla.} \\
\text{Vc.}
\end{array}\]
Lighter Shades of Pale

poco accel.

Vln. I

Vln. II

Vla.

Vc.

poco rit.

Vln. I

Vln. II

Vla.

Vc.

a tempo \( \frac{\text{j}}{\text{=} \ 60} \)

segue

Vln. I

Vln. II

Vla.

Vc.

\( \text{a niente} \)

a niente

a niente

a niente

a niente

a niente
vivo, aggressivo \( \text{\( \cdot \) } = 130 \)
Lighter Shades of Pale

tempo rubato (\( \doteq \) ca. 66), molto vib.

\[ \begin{array}{c}
\text{Vln. I} \\
\text{Vln. II} \\
\text{Vla.} \\
\text{Vc.}
\end{array} \]

\( \text{tempo rubato (\( \doteq \) ca. 66), molto vib.} \)

\( \text{quasi una cadenza} \)

continue semiquaver pattern until complete fade (other players are 'paused')

\[ \text{a niente} \]

\[ \text{a niente} \]

\[ \text{a niente} \]
The Golem Suite

For Solo Harp

I          3’55”
II         2’40”
III        2’30”

Total Duration : 9’30”
The Golem Suite

Misterioso \( \frac{1}{2} = \text{ca. } 60 - 90 \)

Melisande Wright
The Golem Suite

24

\(\text{meno mosso}\)

\(\text{cresc.}\)

\(\text{rit.}\)

\(\text{poco accel.}\)

\(\text{rit.}\)

Espressivo \(=\) ca. 76

\(\text{simile}\)
Calmato $\frac{1}{4} = \text{ca. 70}$

\[\text{p.d.l.t.} \sim \text{simile}\]

The Golem Suite

II
The Golem Suite

a tempo

115

120

accel.

rit.

124

a tempo

The Golem Suite

338
III

Con Fuoco \( j = 220 \)

\[ +\text{Tt} +\text{Tt} \]

The Golem Suite
The Golem Suite

più mosso $\approx 120$

meno mosso

più mosso $\approx 220$

Con Fuoco $\approx 220$
Part B – Sound Recordings - are available on a CD-Rom, held in the University of Adelaide Library.
Portfolio of

Compositions and Exegesis:

a personal interpretation of the

klezmer tradition.

Submitted in fulfilment of the requirements
for the degree of

Doctor of Philosophy

Melisande Dale Wright

B. Mus (Hons) 2005

In Two Volumes

Volume Two

December 2010
Volume Two
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2. Bibliography
1. Introduction:

A personal interpretation of the klezmer tradition

The works presented in Volume One (Procession, Ulu Ushpizin, Sweet Sorrow, Lighter Shades of Pale and The Golem Suite) form the primary basis of the submission. As supporting material for the portfolio, this accompanying exegesis documents the compositional journey experienced from the beginning of candidature until the completion of the portfolio. The commentaries on the works in Volume Two appear in the same order as the works are presented in Volume One (Part A). The order is chronological, except for the major orchestral work (Procession), which is discussed first.

The three movements of Procession were composed over the three years of candidature and sometimes concurrently with other works in the portfolio. Consequently, this work and its corresponding commentary could itself be considered a summary of the compositional development achieved over the course of this project. However, the variety of instrumentation present in the remainder of the portfolio (string quartet with piano, clarinet and double bass, thirteen strings, string quartet and solo harp) provide a magnified picture of the compositional growth, as certain compositional devices and textures are explored on a smaller and consequently more intimate scale.

The exegesis discusses various musical and aesthetic characteristics of the klezmer tradition that have been interpreted and incorporated into my compositional language as a means of enriching it and shaping its development. Further supporting material is presented in Volume One, including a history of the Ashkenazim and klezmer as Appendix A that may shed increased light on some of the material touched upon in the exegesis.

A CD of recordings (Volume 1, Part B) of some of the works (which, although not perfect representations, may be beneficial) has been included, as well as various charts of existing Jewish tunes/songs quoted within the portfolio and two original tunes composed during candidature but not included in the portfolio (Appendix B). Sources cited in this exegesis,
and other sources that have contributed to a general understanding of *klezmer* and its cultural associations are listed in Appendix C.

Accompanying much of the commentary in this exegesis are tables outlining core elements of the works (i.e. general form, aesthetics, harmony etc.) that serve as a visual aid, giving a brief analytical picture of the works. The melodic and motivic material explored in the portfolio has also been presented (in *Figures*) in order to demonstrate clearly the origin of the works and provide an explanation for the application and development of material.

Occasionally, reference is made to specific characteristics of Jewish and *klezmer* traditions using Yiddish (*y.*) and also Hebrew (*h.*) terminology. The table below provides details concerning the definition and background of these words.

<table>
<thead>
<tr>
<th>Ashkenazi</th>
<th><em>h.</em> plural <em>Ashkenazim</em>. Used originally to identify Jews in medieval times originating from <em>Ashkenaz</em> (a region along the Rhine in Germany).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Klezmer</td>
<td><em>y.</em> The term comes from the Hebrew ‘<em>kley</em>’ (meaning ‘vessels/tools,’) and ‘<em>zemer</em>’ (meaning ‘song’). <em>Literally</em> <em>klezmer</em> is ‘song for instruments’; in which players often seek to mimic the human voice (sing/sob/laugh/ululate etc.) This is how the term originated, but it was a word used only sporadically in reference to <em>Ashkenazi</em> folk music, and not an officially coined term describing the style until the 1970s. Musicians who play <em>klezmer</em> are <em>klezmorim</em>. Traditionally, <em>klezmer</em> is just instrumental music, although in the last century, singing has been an added dimension.</td>
</tr>
<tr>
<td>Kapelye</td>
<td><em>y.</em> The band.</td>
</tr>
<tr>
<td>Sukkot</td>
<td><em>h.</em> A religious Jewish holiday: The Feast of Booths/Tabernacles.</td>
</tr>
</tbody>
</table>

---

1 These words, along with other non-english words, appear in *italics*.
| **Yom Kippur** | A religious Jewish holiday: The Day of Atonement. |
| **Golem** | h. / y. A mythical creature from Jewish folklore. |
| **Shtetl** | y. plural *shtetlek*. Little town or village. Many *shtetlek* existed in Eastern Europe in the 18th and 19th Centuries. |
| **Ulu Ushpizin** | h. A greeting given to supernatural guests during Sukkot, translated “Come, exalted guests.” |
| **Tsimbl** | y. Cymbalom/Hammered Dulcimer³ |
| **Shofar** | h. An ancient Jewish instrument constructed from a ram’s horn, usually only capable of playing 2 different pitches. The style of playing consisted of long, sustained notes and short, staccato-like repetitions of a certain pitch.⁴ |
| **Bulgar** | from y. *Bulgarish*. A dance originally from Romania, characterised by ↓ ↓ ↓ in 4/4 meter. |
| **Doina** | y. a non-metrical improvisation, specifically purposed for weddings and usually played by solo violin or clarinet. |
| **Freylekh** | y. (commonly spelled Freilach). Very similar to the *bulgar* but faster. It is a joyful dance. |
| **Nigun** | h. A religious melody/song without words. |
| **Hora** | y. (from the Romanian dance of the same name) A slow dance in triple meter, with the accent on the 1st and 3rd beats. |
| **Ahava Rabboh** | h. a mode common to Jewish (and klezmer) music. It is widely known as the Phrygian dominant or Spanish-Gypsy mode:

1  b2  3  4  5  b6  b7

(the 6th is naturalised when used in approach to the tonic.) |
| **Mi Sheberach** | h. a Jewish (and klezmer) mode built on the 7th degree of *Ahava Rabboh*: 1  2  b3  #4  5  6  b7 |


Over the course of their history in Europe from the 10th Century, the Ashkenazim were pushed from country to country as the tides of prejudice and persecution towards them continuously surfaced and resurfaced. This impacted not only their cultural identity but also their language (Yiddish) and folk music (klezmer), which over the ages absorbed and assimilated countless musical influences and sonorities from what is now modern-day Germany, France, Turkey, the Middle East, Italy, Romania, Hungary, Spain, Russia, Poland and, most recently, America.

From 1791 to 1917, Ashkenazi Jews were confined to a region of Eastern Europe known as the Pale of Settlement. Though it marked an era of oppression and hardship, the Pale of Settlement provided the landscape for a distinctive Ashkenazi culture to take root and develop. It is the music evolved in this era that is characteristically klezmer as we know it today, and it is this music that inspired revivalist klezmorim in America and Europe over the 20th and 21st Centuries as well as the popular Yiddish Stage Music.

Based upon Paul Schoenfield’s explanation of klezmer, these four components are foundational to the music from that era, known today as klezmer:

1. the use of Ashkenazi folk songs (unaccompanied melodies developed up to 20th Century),
2. the use of Oriental (Middle Eastern) and Eastern European modes and modal treatment,
3. the use of adapted synagogue melodies, and
4. Chassidic-style songs, songs without words and dances.

An additional and important component of klezmer would also be:

---

5 Until Post World War II, the Hebrew language had become a tradition almost lost in Ashkenazi culture. Synagogue worship and ritual prayers remained unaffected by any cultural assimilation, however Yiddish was the language of daily life and klezmer; the music of the people.
7 Schoenfield, Paul. (1994) Notes to Four parables; Vaudeville; Klezmer rondos. CD. London: Argo
8 Chassidism is a branch of Judaism that thrived during the Pale of Settlement. It emphasises the importance of emotion, worship and the sacred nature of life with increased focus on prayer, song and dance.
5. the use of rhythmic dances (Greek, Turkish, Polish, Russian and Gypsy influenced).

The rich variety of influences that have shaped *klezmer* music over the last several centuries has caused the music to become relatable to so many other cultural styles, whilst maintaining a strong sense of individuality and Jewish aesthetic. *Klezmer* is a vital, emotionally evocative and expressive music capable of communicating Jewish sentiment to any audience. I have always appreciated the depth of sentiment and the vitality communicated in Jewish music and literature and I believe that there is great potential for compositional inspiration within *klezmer* specifically. This project marks only the beginning of a compositional journey directly influenced by this music.

The music of composers such as Osvaldo Golijov, David Schiff, Adam Gorb (as well as composers of Yiddish stage music) served as a beneficial guide in comprehending how Jewish and *klezmer* musical language can be successfully incorporated into a more classical idiom. These composers, however, could all claim some degree of Jewish heritage (not necessarily *Ashkenazi*) and herein lies the foremost distinction between their work and the work submitted in this portfolio. I have no Jewish heritage, and although I have a deep respect and love for the music and its cultural associations, I can only present an outsider’s (gentile) perspective. It is my personal interpretation and expression.

Within the portfolio, attempts have been made to explore and synthesise existing *klezmer* textures, timbres and sonorities using varied instrumentation, playing techniques and experimenting with ornamentation and improvisation. Modal and rhythmic influences have also been incorporated and even specific motivic and melodic ideas characteristic to the *klezmer* idiom.

*Klezmer* dance music (as opposed to the freer, more improvisational and sometimes meditative music within the *klezmer* genre) makes use of tunes (not unlike Jazz) that form

---

9 The *kapelye* can include a variety of instruments, but typically clarinet, violin, double bass, accordion, *tsimbel*, mandolin, varied brass and percussion.
the standard repertoire for the common *kapelye*. Although these tunes have in recent times been notated, they were traditionally transmitted aurally and consisted of melody with basic chord changes, within standard forms (e.g. ABA, ABC, ABCA etc). Form, harmonic language and even the idea of ‘tune construction’ have also been researched within the portfolio as vehicles for inspiration.

Each work’s commentary discusses the motivation to incorporate certain elements of *klezmer* into my compositional style, how these elements have been interpreted and built upon in each case and the pitfalls and successes encountered on the journey.
2. Procession: an exposition and expansion

From its conception it was decided that this orchestral work would have to demonstrate several varied aspects and treatments of klezmer in order to inspire and maintain interest for thirty minutes. Yet it must necessarily still communicate the continuation of ideas over extended periods of time. This work is divided into three movements, like three separate stanzas of a tone poem, with the hope that each movement will maintain a level of independence from the others, so that if a performance opportunity should arise for the work, or part thereof (which is a more likely scenario for the immediate future), then an audience could feasibly hear one isolated movement and it would stand on its own. Hence practicality dictated the decision on overall form for this work.

Both the second and third movements achieved this outcome. The first, however, due to a decision in thematic development and form, requires the presence of the other movements. It has become a prelude, or perhaps an appetizer that, in its understated way, prepares the palate for more. In the absence of a main course and dessert, this movement would appear arbitrary and leave both players and audience with a feeling of dissatisfaction.

While developing sketches for this work I came across “The Book of Klezmer”\(^\text{10}\) by Yale Strom, in which he details an old account of a Jewish parade in 1741 through the Prague ghetto, in honour of the birth of Joseph Erzherzogs, son of Empress Maria Theresa. The Jewish community closed up shop one afternoon, decorated the streets and surrounding buildings in the ghetto and orchestrated a bright and celebratory affair in which many Jews paraded. Some were community officials, students of the Hebrew academy, musicians (klezmorim,) costumed men, singing orphan boys, lacemakers, tailors, synagogue heralds and street prayers, followed by horsemen, clowns, comedians and a wedding party. Each group brought its own entertaining act, song or music.

\(^{10}\) Strom, Yale. (2002). *The Book of Klezmer: The History, the Music, the Folklore from the 14th Century to the 21st*. Chicago, USA: Chicago Review Press Inc. 42
This parade concept binds the three movements of *Procession* together. There is an underlying ‘march’ quality to the entire work, whether it be subdued, solemn or spirited, and also an underlying sense of unity; characters being brought together in agreement. Musically this is outworked through use of texture.

One overriding process through which the three movements unfold is that of gradual motivic, melodic and harmonic development, so that as the whole work progresses, so too does the complexity of material used within the movements. There is also a continual development in the manner through which this material is introduced, handled and how it is conceptually linked to the parade. From small beginnings, this work evolves into something larger and more substantial.

*Procession I* (enter: the community officials and students of the Hebrew academy) is formed upon the treatment of simple, interconnected motifs. It is not overly melodic, and any melodic material is usually quoted and repeated in context with little alteration. The harmonic development is also limited and much of the movement preserves the notion of a drone or pedal tone.

*Procession II* (enter: the synagogue heralds, singing orphan boys, tradesmen and street prayers) explores melodic development one step further as lines become more lyrical and longer, and counterpoint is employed to a greater extent. There is also increased harmonic movement.

*Procession III* (enter: the horsemen, clowns and comedians and musicians) surges forward again, as the river of motivic and melodic material bursts its proverbial banks and there is an increased sense of thematic interaction. Harmonically, the movement makes use of chromatic colour and also shifts its tonal centre several times.

Increasing complexity of form and texture are two devices that play a role in the whole work in order to assist in the ever-expanding process of development. Texture is a necessary component in the communication of thematic material. Post-composition, I notice a
tendency in this work to exploit the usefulness of texture as a means of communicating a growing sense of unity (or disunity, depending on the section.) One obvious advantage of any ensemble or orchestral work is that there is already an established aesthetic of unity in purpose. This is useful to a composer, for one can treat individual players and themes as characters, using different orchestral textures to convey scenic backdrops for them.

Solo lines are likened to those characters in life that, compelled to speak up or lead, voice their thoughts and new ideas. A unison texture, although perhaps merely a blind following, is a strengthening of purpose. Heterophony can be used to demonstrate when an idea is reinforced, but owned and expressed individually, and if/when all ideas come together in harmony (philosophically speaking) the resultant polyphonic texture can convey the beauty and indispensable nature of diversity.

This whole concept is common in much orchestral work and follows closely with a natural trend within klezmer. Another compositional technique that influenced the texture was the employment of solo lines (sometimes mini-cadenzas) in order to achieve transition and/or modulation. This usually occurred in one of two ways. The first resulted from a more subliminal, compositional approach, as instrumental solos instinctively pushed the work into new harmonic or thematic environments, thus impacting destination keys and modal choices.

In the first stages of candidature it was necessary to become immersed in klezmer music through recordings of every kind until the tunes and arrangements were more easily recognisable and synthesised. The intent was to absorb, by osmosis, as much klezmer as possible so that it would finally express itself naturally through my compositional style. This is probably the most effective ‘research’ conducted, having the immediate effect on the instinctive inclination to develop a melody or solo passage in a melodic/harmonic manner that perhaps would not have occurred had it been composed a year earlier.

The second and more deliberate means by which the use of solo lines impacted modulations/transitions, occurred when two sections needed to be fused together and no
amount of cadential manipulation seemed to be convincing. If a solo line could bridge a gap
tastefully or imply modulation effectively, it was incorporated. This practice is not unusual
in klezmer music either, for within the kapelye the leader (usually a clarinetist or violinist)
can direct chord changes and song transitions through musical cues via soloing.

As Procession develops and expands, there is a noticeable shift from string solos towards
wind instrumental solos (usually clarinet). This is designed to reflect the gradual change that
klezmer underwent from violin (once being the choice solo instrument) to clarinet (as it
became more readily available to Eastern European Jews) which had a greater capacity to
project itself and mimic the human voice, especially in the art of cantillation. Similarly, the
piano only appears in the second movement because piano was not considered a klezmer
instrument until the 20th Century due to its unavailability in the Pale, and although it is
harmonically useful it is not considered a necessary inclusion in klezmer ensembles today.
Procession: I

This movement is formed over an altered ternary structure. AB – C – ABAr; where the material of Section A appears at the very end as a means of conclusion, but in a retrograde manner so the work disappears almost palindromically with how it initially appeared. This technique aided in finishing the movement in a way that would enhance the entry of the subsequent movement, for there is a stark contrast between the rhythmic, yet uncertain A pedalled throughout the piece, and the certainty with which II begins.

Procession I fluctuates between the two main Jewish modes: Mi Sheberach and Ahava Rabboh, both with the common tonal centre of A. One goal in this movement was to keep harmonic and melodic exploration to a minimum, focusing instead on a slow motivic development within the confines of the A minor (Am) and A major (A). This was a personal challenge set in order to curb a natural tendency towards composing episodic music, as well as a means of ‘starting small’ and leaving room for future growth over the work.

Although much of the material in this movement is motivic, there is one distinct melody around which Section C is based (see Figure 1). It is a Hora, composed as a self-contained tune that appears in full and is homophonically and dynamically built up before it is broken down and the transition back to Section A begins. In the treatment of this Hora, Ravel’s ‘Bolero’\textsuperscript{11} served as a continual reminder that unashamed repetition need not become monotonous, and can in fact be a very useful compositional tool. Another inspiration for this work was a klezmer recording\textsuperscript{12} I once heard, throughout which one melody was build upon homophonically in thirds until 4 separate parts combine to voice parallel seventh chords. This effect was experimented with, as mentioned earlier, but whether it be the fault of the melody or the harmony, it could not be successfully synthesised to the full. The solution settled upon involved building up the harmonies to the triad and creating another part that

\textsuperscript{12} This recording made a distinct impression at the time of hearing, but I cannot recall any details.
alluded to the extra harmony without actually stating it (see Rehearsal mark G; winds, strings and trumpet).

Motivically the movement is centred on the very first line stated in the solo violin (see Figure 2). All other featured motifs are based upon the contour of this motif or derived from the *Hora* melody, so that there is a continued sense of familiarity uniting the sections, despite the changes in time signature, mode and the modulation to the parallel key (see Figures 3, 4 and 5).

Of note in this composition, and the portfolio as a whole, is the strategic and motivic use of the ascending 5th and octave. These are mostly intended to mirror the *Shofar* which, combined with the Timpani in this work, hearkens back to much earlier times in Jewish history.
Motif 1 is very close intervalically and in contour with the first 2 bars of the Hora melody. Motif 2 resembles b.1 of the Hora melody.

Motif 1a is a turnaround figure. It is very close in contour to a retrograde treatment of b.1 of the Hora melody. Ob. 2 in b.58 also plays a variation of it.

Motif 2 is very close intervalically and in contour with the first 2 bars of the Hora melody.

Motif 3 is almost a counterpoint melody, derived from a fragment of the Hora melody. (below)
### TABLE 1: PROCESSION I

<table>
<thead>
<tr>
<th>Bar/s</th>
<th>Section</th>
<th>Melody/Motif</th>
<th>Tempo</th>
<th>Time Sig</th>
<th>Harmony</th>
<th>Mode/Scale</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 – 58</td>
<td>A</td>
<td>Shofar Mot Mot 1, Mot 2</td>
<td>$\downarrow = 65$</td>
<td>6/8</td>
<td>A pedal (A5 or Am)</td>
<td>A Mi Sheberach* (D and F alluding to Aeolian)</td>
<td>Pulsing rhythm, occasional 5/8 gives sense of arrhythmia building</td>
</tr>
<tr>
<td>59 – 64</td>
<td>Transition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>65 – 83</td>
<td>B</td>
<td>Mot 3 Shofar Mot Mot 1a</td>
<td></td>
<td></td>
<td>Am6 – E7/B – E7b9 (only diversion from A pedal)</td>
<td>(E mixolydian)</td>
<td>A Ahava Rabboh</td>
</tr>
<tr>
<td>84 – 92</td>
<td>Mini-Cadenza</td>
<td></td>
<td></td>
<td></td>
<td>A – Bb – A (I – bII – I)</td>
<td>A Mi Sheberach*</td>
<td></td>
</tr>
<tr>
<td>93 – 160</td>
<td>C</td>
<td>Hora melody (repeated)</td>
<td>$\downarrow = 110$</td>
<td>3/4</td>
<td>A pedal – Gm – A (I – bvii – I)</td>
<td>Hora melody gradually harmonised in 3rds, building up triad</td>
<td></td>
</tr>
<tr>
<td>161 – 187</td>
<td>Transition</td>
<td>Hora breakdown Shofar Mot Mot 1</td>
<td></td>
<td></td>
<td>Hora theme reharmonised A – G7b9/Ab – G7 – F7b9/Gb – F#half dim - F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>188 – 239</td>
<td>A</td>
<td>Shofar Mot Mot 1a, Mot 1, Mot 2</td>
<td>$\downarrow = 65$</td>
<td>6/8</td>
<td>A pedal with colour tones descending in solo parts</td>
<td>A Mi Sheberach* (A Phrygian)</td>
<td></td>
</tr>
<tr>
<td>240 – 251</td>
<td>Transition</td>
<td></td>
<td></td>
<td></td>
<td>Am6 – E7/B – E7b9 (only diversion from A pedal)</td>
<td>(E mixolydian)</td>
<td></td>
</tr>
<tr>
<td>252 – 269</td>
<td>B</td>
<td>Mot 3 Shofar Mot</td>
<td></td>
<td></td>
<td>A – Bb – A (I – bII – I)</td>
<td>A Ahava Rabboh</td>
<td>More colour and different textures than previous section B</td>
</tr>
<tr>
<td>270 – 293</td>
<td>Ar</td>
<td>Mot 2</td>
<td></td>
<td></td>
<td>A pedal (A5 or Am)</td>
<td>A Mi Sheberach</td>
<td>Section A treated in retrograde fashion</td>
</tr>
</tbody>
</table>
Rather than examine this movement section by section, it would be best to discover its origins since they are of utmost importance to the development of the movement and even the work as a whole. Procession II was the first movement to be composed and was almost completed before anything more than the character and complexity of I and III had been decided upon. Reflecting back to June 2007 gives greater insight into Procession II for it was at this time that the work Ulu Ushpizin had just been completed for the Core Component of the program. In formulating ideas for Ulu Ushpizin, I discovered a traditional Jewish melody, usually sung before Yom Kippur (the Day of Atonement), called Kol Nidre. With the intent to convey a sense of religious sobriety, this melody was partially quoted, in its most accepted harmonization by L. Liewandowski.13

After having presented Ulu Ushpizin, it became apparent that one interesting compositional avenue for research could be the synthesis of ‘tunes’, in order to develop a greater understanding of what differentiates klezmer and Jewish tunes from non- klezmer/Jewish music, and in the interests of increased originality. These new tunes would become the basis for the formulation of other works within the portfolio.14

With a mental picture of synagogue heralds, street prayers, horsemen, lacemakers and singing orphan boys, one after the other making their commemorative walk through the streets of the ghetto, a tune (Melancholic Melody) was composed that drew much from the nature of Kol Nidre. Another significant inspiration for the new tune, titled ‘Melancholic Melody’ (see Figure 6) was John Williams’ theme from Schindler’s List15, performed on the violin by klezmorim, Itzhak Perlman. It is a yearning theme that made a considerable and lasting impression since having seen the film several years previously.

Throughout much of the portfolio it is hoped that one pervading Jewish aesthetic is communicated; that of enduring this day’s sorrow because hope and joy will be found

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13 This is discussed in greater detail in the commentary for Ulu Ushpizin.
14 One such example already appeared in Procession I: The Hora.
tomorrow. This sentiment is essential to the formation and continuation of *klezmer* music. Birthed in rebellion to a tradition of grief, *klezmer* revived the notion of dancing in spite of circumstance, and celebrating in spite of persecution, in anticipation of happier and more certain times. This is one of the reasons why *klezmer* thrived within the confines of the Pale of Settlement.

“Melancholic Melody”, perhaps inappropriately titled, was composed to reflect the essence of this aesthetic. It begins in a mournful tone, almost like a prayer, and ends similarly but in between, experiences a hopeful lift. This was accomplished using the western association of minor tonality/modality with sadness, and major: happiness. One conspicuous disparity between *klezmer* and more westernised music is this stereotypical association. Much of *klezmer* is cheerful dance music, and it is momentum and style, rather than tonality, that expresses or creates the mood. However, for this movement it was an instinctive decision to modulate from D minor to the parallel key of D major for the sake of a stereotypical lift.

Harmonically, “Melancholic Melody” also draws from a more popular western vernacular, yet there is reference melodically to standard *klezmer* motifs and modal inflections. “Melancholic Melody” employs various *klezmer* and more traditional devices. For example:

<table>
<thead>
<tr>
<th><em>Klezmer</em> devices</th>
<th><em>Traditional</em> (western) devices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parallel key modulation</td>
<td>Use of progression by 5ths (from bar 13)</td>
</tr>
<tr>
<td>Ascending arpeggiated lines (bar 5)</td>
<td>Secondary dominance (bars 14, 16)</td>
</tr>
<tr>
<td>The motif in bar 16</td>
<td>Ternary form</td>
</tr>
<tr>
<td>bVI – V – I (Bb7 A7 Dm)</td>
<td></td>
</tr>
<tr>
<td>Octave melodic leaps</td>
<td></td>
</tr>
<tr>
<td>Alludes to <em>Mi Sheberach</em> mode when melody is harmonised with Gm (bar 4)</td>
<td></td>
</tr>
</tbody>
</table>

[16] A similar aesthetic is explored in-depth in *Sweet Sorrow*.

[17] When the Israelites’ temple was destroyed in 70AD, instrumental music (both religious and secular) was banned as a sign of national mourning. The *Ashkenazim* continued this tradition for a thousand years until (in spite of the Rabbis) instrumental music gradually infiltrated secular culture from neighbouring communities.
The treatment of “Melancholic Melody” in *Procession II* is somewhat atypically *klezmer*. It does not noticeably emerge until bar 362 of the movement, after what resembles a *doina* (featuring solo wind instrumental lines), and when it does, it is only a partial quotation and not within its original harmonic context. The genesis of the melodic and motivic material in this movement (see Figures 7-15) can mostly be traced back to the “Melancholic Melody”.

The *doina* is an opportunity for the solo reed timbre to establish itself as an emerging dominant force in the work. It makes use of the aforementioned harmonic stagnancy by which early *klezmer* is particularly characterised, and explores increased ornamentation (via semitone trills, tremolos, *klezmer* motifs, grace notes, etc.) within the instrumental parts. Another force that emerges during this movement is Chromaticism. As the movement progresses, particularly after the 4/4 section (from bar 438), chromatic colours are interspersed amongst the existing melodic and motivic material. There are increased ascending and descending passages of chromatic quality that forecast a shift in tonal colour and the development that would ensue in *Procession III*.

*Procession II* reuses one modulation technique from the prior movement, mirrored also in the “Melancholic Melody”; that of modulation by parallel key. There is fluidity about the form; an ebb and flow between subdued transitory sections and full orchestral timbres that range from almost dreamlike sonorities (achieved with the use of harp *glissandi*, glockenspiel, ‘washes’ of sound in other instruments and fluctuating chords) to what could be texturally described as ‘majestic’ (characterised by undulating phrases in lower register strings and ornamental flourishes in the wind section). The ‘Melancholic Melody’ is continuously hinted at in fragments until the final section from bar 459 (Rehearsal mark W), where it is for the first (and final) time quoted in its entirety via solo string lines and a sombre horn accompaniment. As it draws to a conclusion, so does the work – farewelling an era dominated by strings and the dawn of the reed instrument. Most importantly, the movement concludes having achieved the birth of the ‘new tune’.
**FIGURE 6**

**MELANCHOLIC MELODY**

```
\[\text{\textbf{Dm}} \quad \text{\textbf{A}} \quad \text{\textbf{Bb}} \quad \text{\textbf{Gm}}\]
\[\text{\textbf{Dm}} \quad \text{\textbf{Gm}} \quad \text{\textbf{G\#57}} \quad \text{\textbf{A}} \quad \text{\textbf{Bb7}} \quad \text{\textbf{A}} \quad \text{\textbf{Dm}} \quad \text{\textbf{A}}\]
\[\text{\textbf{C}} \quad \text{\textbf{C7}} \quad \text{\textbf{F}} \quad \text{\textbf{Bb}} \quad \text{\textbf{E7(b9)}} \quad \text{\textbf{A}}\]
\[\text{\textbf{D}} \quad \text{\textbf{Gm}} \quad \text{\textbf{C}} \quad \text{\textbf{F}} \quad \text{\textbf{Bb}}\]
\[\text{\textbf{G\#57}} \quad \text{\textbf{A}} \quad \text{\textbf{Bb7}} \quad \text{\textbf{A}} \quad \text{\textbf{Dm}} \quad \text{\textbf{A}} \quad \text{\textbf{Bb}}\]
\[\text{\textbf{Gm}} \quad \text{\textbf{Dm}} \quad \text{\textbf{G7}} \quad \text{\textbf{3}} \quad \text{\textbf{A}} \quad \text{\textbf{Dm}}\]
```

**FIGURE 7**

- **Cl. 1 b.306**
- **B Cl. b.314**

**Motif 1 (and a variation) - Octave/5th leap.**

**FIGURE 8**

- **Horn 1 b.310**
- **Cl. 1 b.349**

**Motif 2 (and examples of variations)**

- **Fl. b.473**
Motif 3 (and a variation) - from b.2 Melancholic Melody. Appears elsewhere, e.g. Fl. b.385, Cl. b.415.

Melody 1 is comprised of mirrored cells.

Motif 4 is over a Dm pedal. An example of a common klezmer motif.

Melody 2 is a chromatic counterpoint to the Melancholic Melody. It is hinted at at the very beginning b.294 in Vln 1, shorter and slightly altered.

Melody 3 is from b.17 of Melancholic Melody.

Melody 4 was intended as the first counterpoint melody to be constructed for the Melancholic Melody but not ever incorporated until the movement modulated to Dmajor, so it was necessarily adjusted to fit the new harmonic progression. However, since the Melancholic Melody does not appear in this section, Melody 4 now acts in counterpoint to Melody 2. It does not relate specifically to any previous material but the rising 4th is reminiscent of the same interval and pitches used in the 4th last bar of the Melancholic Melody.
<table>
<thead>
<tr>
<th>Bar/s</th>
<th>Section</th>
<th>Melody/Motif</th>
<th>Tempo</th>
<th>Time Sig.</th>
<th>Mode/Scale/Harmony</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>294 – 304</td>
<td>Clarinet Solo</td>
<td>Mot 1</td>
<td>60</td>
<td>3/4</td>
<td>D Mi Sheberach and harmonic minor Dm Gm7/D Gm6/D Dm Asus A</td>
<td>Clarinet begins with an idea derived from Melodic Melody</td>
</tr>
<tr>
<td>305 – 326</td>
<td>Tutti, build.</td>
<td>Mot 1 Mot 2 Mel 1; fragment</td>
<td></td>
<td></td>
<td>Dm/F Dm/A Bb7/F Bb7 (Bb mixolydian) A (A Ahava Rabboh) Modulation to A, b.19 A Bb7 A/E Bb7 A Gm A Modulation back to Dm</td>
<td>Full orchestra texture. Use of harp and glock, and con sord. strings gives a ‘dreamlike’ sonority</td>
</tr>
<tr>
<td>327 – 256</td>
<td>Timpani intro to Doina. Clarinet solo</td>
<td>Mot 4</td>
<td>rubato</td>
<td></td>
<td>Dm (D Mi Sheberach) E7b13 A (A Ahava Rabboh)</td>
<td>Doina is conducted in cues. Effect of ‘cantillation’ in clarinet.</td>
</tr>
<tr>
<td>257 – 380</td>
<td>Wind melody</td>
<td>Mel 2, Melancholic Melody (partial)</td>
<td>70</td>
<td></td>
<td>Dm (chromatic colours)</td>
<td>Arpeggiated bassline – klezmer</td>
</tr>
<tr>
<td>381 – 388</td>
<td>Transition</td>
<td>Mel 2 Mel 3 Mel 4</td>
<td></td>
<td></td>
<td>D major D Bb/D Ehalfdim/D D Gm/D A/D</td>
<td>Majestic texture. Seesawing bass registers</td>
</tr>
<tr>
<td>389 – 404</td>
<td>Tutti</td>
<td>Mel 2 Mel 3 Mel 4</td>
<td></td>
<td></td>
<td>Gm Dm/F Ehalfdim Dm A/E Dm/F D/F# Gm Bb/F Ehalfdim D7 Eb7 D7 (D Ahava Rabboh). (Temporarily in Gm.) Gm Dm/F Ehalfdim Dm A/E Dm/F E/G# E7b9 A (to resolve back to Dm)</td>
<td>Chromatic dissonances. Bass line voiced motivically to reflect Melancholic Melody</td>
</tr>
<tr>
<td>405 – 437</td>
<td>Wind solos</td>
<td>Mot 5</td>
<td></td>
<td></td>
<td>Gm Dm/F Ehalfdim Dm A/E Dm/F D/F# Gm Bb/F Ehalfdim D7 Eb7 D7 (D Ahava Rabboh). (Temporarily in Gm.) Gm Dm/F Ehalfdim Dm A/E Dm/F E/G# E7b9 A (to resolve back to Dm)</td>
<td>Chromatic dissonances. Bass line voiced motivically to reflect Melancholic Melody</td>
</tr>
<tr>
<td>459 – 490</td>
<td>String Solos</td>
<td>Melancholic Melody (in full)</td>
<td>60</td>
<td>3/4</td>
<td>(D harmonic minor) Dm A Bbmaj7 Gm Dm Gm G#halfdim A Dm A7/C# C F/A Gm7/F E7b9 A D Gm C F7 Bb G#halfdim A Bb7 A7 Dm A7/C# Dm7/C Gm/Bb Dm/A G A Dm (Bb7/Ab) Dm</td>
<td>Horns convey impression of a very sombre procession. Voicing of chords with descending bassline</td>
</tr>
</tbody>
</table>
Procession: III

*Procession III* was the final movement composed. Considerable time lapsed between the completion of *II* (December 2008) and the commencement of *III* (October 2009), because the months in between were devoted to the composition of other works within the portfolio, including *Procession I*. This could have created a dilemma in the general flow of the work, however it seems rather to have enhanced the goal of expansion and increasing complexity. Through the compositional journey taken in *I* and *II* and the other works in the portfolio, *Procession III* marks the culmination of techniques and processes learned and improved over the course of candidature. It demonstrates a better understanding and implementation of standard compositional techniques as well as a more instinctive use of *klezmer* sonorities.

The work was composed with greater ease than the previous movements and in retrospect, this is likely a direct result of three years spent in experimentation and exploration; three years of added experience.

This movement provides a backdrop for which the clarinet embarks on a journey of self-discovery. The introduction begins somberly, much in the same vein as in previous movements, but evolves into a light-hearted, colourful adventure in which the clarinet (and other reed instruments) features – with extended player techniques and idiomatic *klezmer* inflections.

While it is difficult to isolate the origins of all the material within the movement, the following table outlines the compositional techniques and devices that were deliberately (as opposed to instinctively) incorporated into the work. Since there has historically been significant crossover and cross-pollination between the *klezmer* and more traditional western styles, some of these devices do not exclusively belong to either column but could justifiably belong to both.
<table>
<thead>
<tr>
<th>Klezmer devices</th>
<th>More traditional (western) devices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of characteristically klezmer motifs (e.g. Fig. 18) and inflections (e.g. quasi-cadenzas and Gershwin glissandi and tremolos) and extended player technique,</td>
<td>Tension created via chromaticism (rather than simply dissonance),</td>
</tr>
<tr>
<td>Climbing modulations (e.g. Dm to Em to Fm in the Recapitulation in which thematic material in transposed and iterated),</td>
<td>Sonata form,</td>
</tr>
<tr>
<td>Heterophonic treatment of melodic material,</td>
<td>Polyphony (converging themes and motifs and the combinations of slower and faster moving melodic material),</td>
</tr>
<tr>
<td>Extensive use of tremolos in an accompanying texture,</td>
<td>Fluctuating harmonic material and progressions (e.g. Impressionist-like harmonic movement by thirds bars 625-628),</td>
</tr>
<tr>
<td>The use of ‘tunes’,</td>
<td>Various full orchestral textures,</td>
</tr>
<tr>
<td>The comical personality associated with some klezmer and also Yiddish theatre (e.g. The melodic material and use of woodblocks, vibra-slap etc. in the percussion).</td>
<td>Orchestration techniques: flourishes, manipulating melody to achieve more convincing transitions/modulations,</td>
</tr>
<tr>
<td></td>
<td>Additive melodic treatment (e.g. from bar 622), retrogrades, inversions and breaking down melodies into cells (although some of this can occur in klezmer improvisation).</td>
</tr>
</tbody>
</table>

This movement has perhaps achieved a better synergy and integration of the klezmer idiom with my own personal style than the other movements.
FIGURE 16

MISCHIEVOUS MELODY

Mischievous Melody (MM) is not harmonised in the original manner, but with many passing chords. It first appears b.543 in in Clarinet 1.
Motif 1 (and a variation) is chromatically identical to Motif 1a from Procession I, and forms the basis from which the MM builds (see b.1 MM).

Motif 2 is a typical klezmer flourish.

Motif 3, characterized by octave leap and descending line, is also alluded to in b.496 Db, and appears in retrograde in b.510 Vc.

Melody 1 - Octave leap features again. The bracketed portion is derived from Motif 3.

Motif 4a

Melody 2 is based around the rhythmic pattern, which becomes of greater thematic importance as the movement progresses. It was designed to reflect the personality of MM but more chromatically, as it requires flexibility when it reappears later and the harmony changes underneath. E.g. Picc. b.559.

Motif 4 is a chromatic, swell-like, transitory motif. Similar to Motif 1. It also appears as fragment b.693 Hn.

Melody 3 appears in the lower voicing of the staccatoed accompaniment, but is of melodic significance. It acts in counterpoint to Melody 2. The bracketed portion is similar in contour to the 2nd bar of Melody 1. The leap of the 4th, which is repeated, is reminiscent of a Shofar. It reappears in fragments, most notably b.543 Vc.

Melody 4 is based upon the bracketed portion of Melody 1. This melody appears in a 'full orchestral' texture and its 'legato' nature appears in contrast (and relief) to the MM. It is also melodically flexible, is altered and fragmented on occasion in order to assist with harmonic development or transitions. It acts in counterpoint to Melody 5.
FIGURE 25

Melody 5 is derived from an inversion of MM. Some intervals have been altered slightly for convenience.

FIGURE 26

Motif 5 - formed from the bracketed portion of Melody 4 and used chromatically to shift harmony.

FIGURE 27

Motif 6 - derived from the bracketed fragment of Melody 2. This motif is broken down later and an additive technique is used to build it up. b.622 Trt. It is chromatically versatile and used to bring about modulation. The bracketed cell forms the basis for the rhythmic motif b.782 in the horns used in the concluding episode of the movement.

FIGURE 28

Melody 6 is based on Motif 4 and used in counterpoint to Melody 4. It also has a chromatic flexibility.
<table>
<thead>
<tr>
<th>Bar/s</th>
<th>Section</th>
<th>Melody/Motif</th>
<th>Tempo</th>
<th>Time Sig.</th>
<th>Mode/Scale/Harmony</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>491 – 524</td>
<td>Intro</td>
<td>Mot 1, Mot 2, Mot 3, Mel 1</td>
<td>60</td>
<td>4/4</td>
<td>E Mi Sheberach and Aeolian Em Am B7/D# Am/C Em F#7b5/C B Em F#7b5/C B7 C7/Bb B C7/Eb B</td>
<td>5/4 and 6/8 bars Shimmering texture – tremolos</td>
</tr>
<tr>
<td>35 – 542</td>
<td>Exposition</td>
<td>Mel 1, Mel 2</td>
<td>120</td>
<td></td>
<td>Em (many fast chord changes) E Mi Scheberkh Em (tritone subst. B F/B Em b.56) Dm (chromatic colours) Chromatic modulation C7 Eb7/Db Bb7/D Cm7/Eb C7/E</td>
<td></td>
</tr>
<tr>
<td>543 – 574</td>
<td>Ornamental</td>
<td>MM (b.65), Mel 3, Mel 2</td>
<td></td>
<td></td>
<td></td>
<td>Accompanying rhythmic motif introduced</td>
</tr>
<tr>
<td>575 – 591</td>
<td>Statement of themes</td>
<td>MM, Mel 3, Mot 4a</td>
<td>rit.</td>
<td>3/4</td>
<td>F Db/F F7 Bbm F Chromatic descent to Em</td>
<td>Oom-pah rhythm snare/hi-hat give marching band impression</td>
</tr>
<tr>
<td>592 – 616</td>
<td>Transition/breakdown</td>
<td>Mel 4</td>
<td>100</td>
<td>4/4</td>
<td>(F Aeolian b.102) Fm – E</td>
<td></td>
</tr>
<tr>
<td>617 – 635</td>
<td>Wind melody</td>
<td>Mot 6</td>
<td></td>
<td></td>
<td>Em C7 A7 F#7 F#7/E /C# C7 (Impressionistic modulation by 3rds.)</td>
<td>Climactic. Additive rhythm/melody technique. Pauses halt the progress somewhat</td>
</tr>
<tr>
<td>636 – 654</td>
<td>Quasi-Cadenza (interrupted)</td>
<td>Mot 6</td>
<td>Molto rubato</td>
<td>3/4</td>
<td>C7</td>
<td>Klezmer technique explored more: chirps, trills, glissandi</td>
</tr>
<tr>
<td>655 – 581</td>
<td>Development</td>
<td>Mel 6, Mel 4, Mot 4</td>
<td>100</td>
<td>4/4</td>
<td>F Db/F F/A Eb/Bb /G (repeated) Modulation to F# major, then back to F</td>
<td>Chromatic modulations</td>
</tr>
<tr>
<td>582 – 692</td>
<td></td>
<td>Mel 5, Mel 4, Mot 4, Mel 6a</td>
<td></td>
<td></td>
<td>F Db/F F/A Eb7/Bb D7 Eb7/Bb D7 F#7b9 D7 B7 Bb+</td>
<td>Thematic material converges</td>
</tr>
<tr>
<td>Bar/s</td>
<td>Section</td>
<td>Melody/Motif</td>
<td>Tempo ( \downarrow = )</td>
<td>Time Sig.</td>
<td>Mode/Scale/Harmony</td>
<td>Other</td>
</tr>
<tr>
<td>-------</td>
<td>-----------</td>
<td>-------------------------------</td>
<td>--------------------------</td>
<td>-----------</td>
<td>----------------------------------------------------------------------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>693 – 702</td>
<td>Climax</td>
<td>Mel 4 (frag), Mot 5, Mot 4 (frag), Mot 1, Mel 4 (frag)</td>
<td>100</td>
<td>4/4</td>
<td>D/A Cm/A D/A Cm/G B/F# C#/F# B/F# C#/m/F# F#7/E F#7/D# D7</td>
<td>Swells/glissandi/Chromaticism Much unison in string lines</td>
</tr>
<tr>
<td></td>
<td>Swells</td>
<td></td>
<td></td>
<td></td>
<td>Min 9th interval treated motivically</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Timpani</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>703 – 734</td>
<td></td>
<td>Mel 2, Mel 3, Mot 4, Mel 3 (frag)</td>
<td></td>
<td></td>
<td>Dm D7 Dm D7 Gm D A5 D/A A5 D7b9 A7</td>
<td>Chromaticism is cultivated further</td>
</tr>
<tr>
<td>735 – 766</td>
<td>Re-cap</td>
<td>Mel 3 (frag), MM Mel 3 (frag), MM, Mel 2</td>
<td></td>
<td></td>
<td></td>
<td>Eg. Chromatic climb b.273</td>
</tr>
<tr>
<td>767 – 779</td>
<td></td>
<td>Mel 3 (frag) MM, Mot 4a</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>780 – 790</td>
<td>Conclusion</td>
<td>Mot 6 (frag), MM (frag), Unison Mot 6.</td>
<td></td>
<td></td>
<td></td>
<td>Increasing rhythmic syncopation. Gershwin-style clarinet re-entry</td>
</tr>
</tbody>
</table>
3. *Ulu Ushpizin: an experiment*

Mentioned in the commentary of *Procession II* was the initial work composed for this portfolio. *Ulu Ushpizin*, completed in June 2007 for the Core Component of the Structured Program (CCSP) and presented in July of the same year, was a by-product of renewed compositional enthusiasm (owed to the fresh purpose and direction that the research project provided) and a working understanding of *klezmer* and its associated cultural heritage. With this work began the stylistic journey that, for the purposes of this exegesis, concluded with the final movement of *Procession*.

The compositional disparity evident between the first and final works of the portfolio, greater than between the movements of *Procession*, is a good indication of compositional development over the duration of the project. *Procession III* reflects a greater synthesis of *klezmer* into my personal style and a greater capacity to develop thematic material whilst *Ulu Ushpizin* is a superficial exploration and experimentation of several varied compositional devices (*klezmer* or otherwise), demonstrating a rudimentary treatment of the generated material. The random, episodic nature of the work particularly hindered depth of melodic or textural exploration. However, despite its shortfalls, *Ulu Ushpizin* managed to achieve what some of the portfolio did not.

One reason for this is perhaps the choice in instrumentation (clarinet, piano, 2 violins, viola, *violoncello* and double bass), giving it an added advantage over other works within the portfolio, as the ensemble contained greater scope for synthesizing truly *klezmer* textures than merely a solo instrument or string ensemble would, and it provided the opportunity to experiment with existing sonorities and typically *klezmer* inflections. Yet the factor distinguishing this work foremost from the remainder of the portfolio was that it was composed before the project title and its ensuing aims and objectives had been refined and revised. At the commencement of candidature (which was for a Masters before an upgrade took place in October 2007) the project encompassed the creation of a portfolio and exegesis focusing on a ‘Postmodern treatment of the *klezmer* idiom.’ After the CCSP presentation,
this title was altered to its present state in order to lessen confusion and argument over terminology (e.g. postmodern) and give greater scope for compositional freedom. Whether it be logical or otherwise, the idea of an all-encompassing ‘postmodern treatment’ of klezmer seems to have given the work a greater adventurousness, as during the compositional process techniques were explored through which a marrying of the Ashkenazi folk style and this ‘postmodern’ concept could be achieved (for example the use of dissonance by means of tone clusters, functioning as a harmonic base for a klezmer melodic line.)

In essence, the compositional process for Ulu Ushpizin actively incorporated effects and textures hitherto not explored in my compositional language, as it sought to prove its postmodernist influence. As the change in project title alleviated the remainder of the portfolio of this pressure to prove itself, the compositional path broadened. It seemed, at times, no longer necessary to navigate the more adventurous and risky terrain in the name of postmodernism.

In order to properly convey my compositional goals during the CCSP presentation, it was necessary to obtain a real audio representation of the work, rather than a midi version. Players were engaged from Melbourne18 predominantly from Australian National Academy of Music and the Melbourne Symphony Orchestra to rehearse and produce a working recording of this work for the purposes of presenting it. The proficiency and professionalism of the players encouraged the compositional process to break free of the limitations experienced later in the other works. Melbourne also has the greatest Jewish population in Australia, a fact that emboldened a resolve to score truly klezmer inflections in the clarinet part, given that the clarinettist would likely be more enlightened concerning the desired effects.

Thematically, a concept was determined that would give a needed sense of structure to the work and provide the music with purpose. Klezmer was originally intended not as music for

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18 These musicians included Caleb Wright (my brother on viola) and Joshua van Konkelenberg (on piano and in a conducting capacity).
its own sake, but always as an accompaniment to a celebration or a spontaneous expression of emotion. With no associated celebration in mind for the presentation and not much allowance for spontaneity, it was decided that *Ulu Ushpizin* required a storyline to give it some aesthetic purpose. Not being present for the recording process, some compositional notes were provided to the players who recorded the piece, by means of explaining the story and intent of the work. Below is a quotation from these notes:

“A tradition associated with the Jewish Feast of Tabernacles/Sukkot, is that of ritually inviting seven supernatural guests to visit during the seven-day holiday. These holy guests, all ‘founding fathers’ of the Jewish faith, are welcomed to the celebration with the words: ‘*Ulu Ushpizin*’ (*Come, exalted guests*).

This work sets the scene for the holy guests and then portrays their individual arrivals, as well as elements of their personalities and/or their place in biblical history. *Sukkot* is a time for Jewish people to reflect on days when their ancestors had to dwell in temporary dwellings/booths erected in the desert. These founding fathers all spent time in the desert: journeying, wandering… running away.

<table>
<thead>
<tr>
<th>Abraham and Isaac</th>
<th>journeyed to Mt Moriah for 3 days, and later to the Promised Land.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jacob</td>
<td>escaped from his vengeful brother Esau</td>
</tr>
<tr>
<td>Joseph</td>
<td>was tossed down a well and then sold to a caravan of Ishmaelite traders and taken to Egypt</td>
</tr>
<tr>
<td>Moses and Aaron</td>
<td>travelled from Egypt to the Promised Land and spent 40 years in wilderness</td>
</tr>
<tr>
<td>David</td>
<td>escaped King Saul’s murderous clutches</td>
</tr>
</tbody>
</table>

The feast (and work) ends ‘happily’ as it anticipates a future of peace as experienced during the reign of David.”
With this theatrical structure in mind, musical textures and thematic material were created in order to illustrate the arrival of the each guest, the scene of their respective wanderings and some aspects of their personalities.

Initially the idea was to associate each of the seven guests with each of the seven instruments in the ensemble, but this became increasingly less practical. Some remnants of this idea still remain, however, for example the opening begins with violin II (previously assigned to Abraham) and when the higher part emerges in violin I, this was intended to represent Isaac.

The adventurous terrain explored in *Ulu Ushpizin* manifested itself in unusual effects and sonorities throughout the work.\(^{19}\) The melodic and motivic material explored within the work has been outlined in Figures 29-45 and in Table 4, together with the characteristically klezmer elements, the harmonic material and the general structure employed, however it is of use to outline section-by-section examples of these effects and sonorities together with their intended function within the *Ulu Ushpizin* narrative. The entrance of each character (except that of Abraham, who is already present from the onset of the work) is also marked by a musical cue, usually a descending figure. These figures are also outlined in the discussion below.

**Abraham and Isaac**

These characters journeyed together and hence their section is shared, although Isaac’s arrival is marked in bar 15 by a pizzicato slide in the double bass. The terrain is stark and harsh, with a soft sustained G pedal and clashing semitone. The *Shofar* motif (see Figure 29) appears in violin II as violin I and viola play a contrasting (*very distant*) figure. Other effects in this section function either to reinforce the nature of the terrain or to embellish. Examples of these effects include echo tones in the Clarinet part, *portamenti* and bowing *sul*

\(^{19}\) These effects and sonorities are considered unusual as they had not been previously incorporated in to my compositional language
ponticello, Crumb’s ‘sea-gull effect’\textsuperscript{20} in the violoncello, double-stopped harmonics and shrill, fast trills.

\textbf{Jacob}

Jacob’s entry is marked by a \textit{portamento} figure in violin I in bar 38. Jacob stole his twin brother’s birthright and saw a need to flee through the desert in order to escape the consequences. Hence, this section is necessarily chaotic. The piano provides a wash of sound inspired by the minor #4 quality of the \textit{Mi Sheberach} mode, whilst the other instruments frenetically beat out the harmony until the clarinet emerges in \textit{klezmer} style at bar 42. Ricochet bowing, alternated \textit{pizzicato} and bowed \textit{staccato} passages in violin II and viola, \textit{pizzicato} slides in the double bass and double stops all function as a rhythmic accompaniment for a clarinet part that incorporates the chirps, laughs, trills and swoops associated with the style of \textit{klezmorim} developed in the Pale.

\textbf{Joseph}

The entire passage from Rehearsal mark E (bar 73) portrays Joseph’s arrival as guest number four, as well as his descent down a well, after which his journey across the desert began. The \textit{Shofar} reappears over a mysterious and scratchy texture predominantly provided by 8 strings bowed on the other side of the bridge. Joseph is sold to Ishmaelite traders and taken by caravan to Egypt across the desert.

In scoring this section I remember pondering the notion of a suitable rhythmic pulse for a caravan on camelback. After viewing footage of people riding camelback, the motion seemed best rhythmically portrayed in 6/8, as:

\begin{center}
\textbf{♩} ♩ ♩ ♩ ♩ ♩
\end{center}

With the rhythm established, Melody 6 (see \textbf{Figure 39}) developed more instinctively, as did the harmony, which would explain its more romantic tendencies. From bar 110 of the Piano there appears an ornamented figure intended to suggest both bells and chains around the

ankles of the travellers and slaves.

Moses and Aaron

These brothers enter in bar 120, before the conclusion of Joseph’s experience. Each brother is individually portrayed and the music switches between the characters before eventually the two come together in the conclusion of the section. Moses is commonly thought to have been a stutterer, and therefore required the oratory support his brother (who later became High Priest) could offer. Moses’ stuttering theme is texturally accompanied by a slightly dissonant *pizzicato* stringed accompaniment that outlines the very basics of *klezmer* harmony.

Aaron’s theme is by contrast, reverential and sombre. Stylistically and texturally it is inspired more by Yiddish Stage Music rather than klezmer.\(^{21}\) The melody is borrowed from an old religious *Ashekenzi* song called *Kol Nidre*.\(^ {22}\) Violin is featured in Aaron’s sections, inspired by the virtuosic ease with which *klezmorim* handle the violin both harmonically and melodically.

In order to add another dimension to Moses’ theme, *pizzicato* across four strings was scored (for example from bar 185) in the violins, in an effort to convey the sonority of the mandolin, which is often found in the *kapelye*. Since both mandolin and violin share the same string tunings, this was a simple yet very successful synthesis.

David

Entering in bar 211 via the Clarinet, David’s section commences two bars later with an energetic *freylekh*, accompanied by clicking and clapping on the off-beat. Whilst David is running for his life from the jealous King Saul, the gradual *accelerando* ascending modulations through this passage, coupled with percussive clicking and clapping give this

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\(^{21}\) Yiddish Stage Music incorporates traditions from klezmer and the synagogue. The music involves a process of composition rather than spontaneous creation.

section the momentum of a klezmer dance with the melody played in unison by violoncello and clarinet.

In keeping with the flavour of a dance, and after observing the natural articulations of the accordion over similar freylekh rhythms (and considering appropriate voicings) the remaining string parts were scored to reflect the sonority of the accordion. This was very effective, for even listening to the working recording this section almost loses its stringed quality and takes on the breathiness of the bellows.

The final section in this work from Rehearsal mark L, serves only to conclude the ceremonial feast and farewell the guests. This section seems, in retrospect, to be ill-fitting and anticlimactic. If revised now, David’s theme could possibly be extended until it spiralled out of control to a frenetic end. Although this may be more difficult to justify aesthetically, it would serve as a more convincing ending to the work. However, during the CCSP process the ending was deemed appropriate and remains still as a marker for the development of my compositional language.

In almost every way, this work was a journey, as elements of klezmer and associated Jewish traditions were discovered and experimentally incorporated into the musical panorama and compositional process. There is a great deal of trial and error involved in any test-run and this work demonstrates both the blunders and the glories born of risk-taking experimentation. Although some of the other works did not demonstrate the same degree of risk, the small individual successes achieved in this work did build a confidence in the instinctive application of the klezmer idiom into my musical language.

The ground broken in this work prepared the building site for much of the portfolio.
Motif 1 was inspired by the Shofar, except in the use of a tritone instead of a 4th/5th as the characteristic interval. The melody that is formed from this motif is repeated in b.107 - 115 in Vln. I. Motif 1 reappears occasionally, e.g. Cl. b. 245 and partially in Db. b. 105.

Motif 1a, played by Vln. l, b. 81 also makes thematic reference to Motif 1 by furthering the idea of the tritone.

Motif 2 is rhythmically distinct and harmonically dissonant. It occurs earlier in the Cl. b.17.

Motif 2 is rhythmically distinct and harmonically dissonant. It occurs earlier in the Cl. b.17.

Motif 3 is a repetitive, descending figure.

Motif 3a is a slightly altered version of Motif 3.

Motif 3b is a descending pattern that appears first in the Vln I as double stops and then in the Cl. from b.51. Its purpose is both rhythmic and melodic.

Motif 3c is later featured in 'Midnight' and is built upon Motif 3b.

Melody 1 also appears in b.31. It serves as a melody over a recurring cadential passage.

Melody 2 is a pleasant melody, also appearing in Cl. b.246, concluding the piece. The bracketed fragment resembles the corresponding bracketed fragment of 'Kol Nidre' in Figure 16.

Melody 3 is an embellished version of Motif 3a, except that it also ascends. The triplet figure resembles that of Motif 2.

Melody 4 is built upon the motivic treatment of the bracketed phrase in Melody 3.
Motif 1a. The 4th and tritone are characteristic of Jewish music (not specifically klezmer, but Yiddish stage music and religious songs that involve instruments). This melodic "accompaniment" in thirds is very octave jump in the last bar is a characteristically klezmer embellishment.

Motif 5 primarily functions in a harmonic capacity. It is intended to reflect the sound of the accordion and its ability to change chords as the bellows are worked.

Motif 6 is a slightly adjusted retrograde of Motif 1a. The 4th and tritone are characteristic of this motif. Melody 6 is chromatically flexible and is useful for fluctuating harmonic changes. It is built upon Motif 6, which in turn alludes to Motif 1a and the Shofar.

Motif 7 is derived from Motif 2. Melody 7 appears in counterpoint to Melody 2. It bears some relationship to Melody 4 and is also chromatically flexible.

Melody 8 obeys the growing trend in the work towards more chromatic motifs and melodies. It is a quirky melody that appears in contrast to the segments that quote 'Kol Nidre.' Rhythmically it bears a relationship with Motifs 2 and 7. The octave jump in the last bar is a characteristically klezmer embellishment.

Melody 9 appears in counterpoint to L. Lewandowski's 'Kol Nidre.' This melodic 'accompaniment' in thirds is very common of Jewish music (not specifically klezmer, but Yiddish stage music and religious songs that involve instruments).
Kol Nidre is not quoted in full in this work, however the excerpt above is quoted in three parts (outlined), not always within its original key (e.g. Pt 2. appears in Cm). Pt. 3 begins on G and is used in counterpoint with Melody 9.

Melody 10 is derived from Melody 3. Its contour gives a sense of familiarity, as it resembles much of the other melodic material that appears in this work.
<table>
<thead>
<tr>
<th>Bar/s</th>
<th>Character/s</th>
<th>Melodic Material</th>
<th>Tempo</th>
<th>Time Sig.</th>
<th>Modes/Harmonic Material</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 14</td>
<td>Abraham and Isaac</td>
<td>Mot 1, Mel 1</td>
<td>60</td>
<td>4/4</td>
<td>Dissonant G pedal</td>
<td>Primitive and stark desert scene; Shofar</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G Ahava Rabboh</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G Fm D7 G</td>
<td></td>
</tr>
<tr>
<td>15 - 28</td>
<td></td>
<td>Mot 2, Mot 3</td>
<td>70</td>
<td></td>
<td>A Ahava Rabboh #7</td>
<td>Tension</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tone clusters based on the 2nd tetrachord of A harmonic minor</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Dissonant A pedal (cluster)</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Secondary dominant A = V of D</td>
<td></td>
</tr>
<tr>
<td>29 – 33</td>
<td></td>
<td>Mot 4, Mel 1</td>
<td>65</td>
<td>3/4</td>
<td>D E7 Fhalfdim7 F#dim7 G</td>
<td>This section is repeated in the conclusion</td>
</tr>
<tr>
<td>34 - 38</td>
<td></td>
<td>Mel 2</td>
<td>3/4</td>
<td></td>
<td>D E7 D Bb7 D7/A E7/G# Gm6</td>
<td></td>
</tr>
<tr>
<td>39 - 56</td>
<td>Jacob</td>
<td>Mot 3a, Mel 3, Mot 3b</td>
<td>6/8</td>
<td></td>
<td>D Mi Sheberach, Dm#11 pedal</td>
<td>Polyphonic interplay between Cl. and Vln.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G Mi Sheberach, Gm#11 pedal</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Dm#11 pedal</td>
<td></td>
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<tr>
<td>57 - 72</td>
<td></td>
<td>Mot 4, Mel 4, Mel 5</td>
<td>5/4</td>
<td></td>
<td>Fast moving clusters</td>
<td></td>
</tr>
<tr>
<td>73 - 80</td>
<td></td>
<td>Mot 5</td>
<td>5/4</td>
<td></td>
<td>Dm Bb7/Ab E Bhalfdim7 E7</td>
<td>accordion</td>
</tr>
<tr>
<td>81 - 104</td>
<td>Joseph</td>
<td>Mot 1a, Mot 6, Mel 6</td>
<td>6/8</td>
<td></td>
<td>D Ahava Rabboh</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Chromaticism then Romantic harmony</td>
<td></td>
</tr>
<tr>
<td>105 - 122</td>
<td></td>
<td>Mot 1 (referred to in DB)</td>
<td>2/4</td>
<td></td>
<td>Ahava Rabboh</td>
<td>Unison melody Cl. and Vln.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mel 6, Mot 1</td>
<td></td>
<td></td>
<td>G Fm G F7/G G Bb7 G F6 G</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mel 5, Mot 6</td>
<td></td>
<td></td>
<td>Fm G F7/G G Fm6 G F G</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G Ab G Eb/G D (G)</td>
<td></td>
</tr>
<tr>
<td>123 - 151</td>
<td>Moses and Aaron</td>
<td>Mel 8</td>
<td>140</td>
<td></td>
<td>G E7 Bb7 E7 (A Bb/A B/A A7)</td>
<td>Octave jumps in melody</td>
</tr>
<tr>
<td>Movement</td>
<td>Character/s</td>
<td>Melodic Material</td>
<td>Tempo</td>
<td>Time Sig.</td>
<td>Modes/Harmonic Material</td>
<td>Other</td>
</tr>
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<td>--------------------------------------------</td>
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<tr>
<td>152 – 159</td>
<td>(Moses and Aaron)</td>
<td><em>Kol Nidre</em> Pt 1</td>
<td>60</td>
<td>4/4</td>
<td>Dm</td>
<td>Gradual thickening of texture</td>
</tr>
<tr>
<td>160 – 177</td>
<td></td>
<td>Mel 8 <em>Kol Nidre</em> (fragment)</td>
<td>140</td>
<td>2/4</td>
<td>D (F Ab7)</td>
<td></td>
</tr>
<tr>
<td>178 – 184</td>
<td></td>
<td><em>Kol Nidre</em> Pt 2</td>
<td>70</td>
<td>4/4</td>
<td>Cm (Gm)</td>
<td>The themes for Moses and Aaron collide</td>
</tr>
<tr>
<td>185 – 212</td>
<td><em>Kol Nidre</em> Pt 3, Mel 8</td>
<td>140</td>
<td>2/4</td>
<td></td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>213 – 240</td>
<td>David</td>
<td>Mel 9</td>
<td>140-185</td>
<td></td>
<td>Gm (E7) Am (F#7) Bm (G#7) (ascending modulations)</td>
<td>Oom-pah / Freylekh Increase in speed with upward modulations</td>
</tr>
<tr>
<td>241 – 245</td>
<td></td>
<td>Mel 9 Mot 1</td>
<td>60</td>
<td>4/4</td>
<td>C# A7 Eb7 Ab7 C#m</td>
<td>enharmonic shift</td>
</tr>
<tr>
<td>246 – 251</td>
<td></td>
<td>Mel 2</td>
<td></td>
<td></td>
<td>Db Eb7 Db A7 Db7/Ab Eb7/G F#m6 Db</td>
<td>This is a repeat of b.34 – 38 but in Db</td>
</tr>
</tbody>
</table>
4. *Sweet Sorrow*: an exploration of expression

The term ‘Sweet Sorrow’, coined by Shakespeare in *Romeo and Juliet*, refers to a sorrow in parting, yet a sorrow made sweet by the hope of meeting again. It is a term which could aptly describe Jewish history, both biblical and in more modern times, that is a cyclical story of parting, made sweet for the remnant by the promise of return and reunification.

The rise of *klezmer* marked the end of a millennium of mourning, in which instrumental music had been banned amongst the *Ashkenazim*. Outside of the synagogue, this music became an outlet through which a persecuted people could express their grief, loss, purpose and that spark of hope that alleviates the heart and gives way to joy. Despite the continued absence of a Temple, instruments were taken up once again, tunes were created (passed down aurally) and the *Ashkenazim* began to look ahead. *Sweet Sorrow* reflects on the birth of this new music, on the moment when mourning was turned in to dancing and a people reinvented their means of expression and, to a certain extent, their musical culture.

“You have turned for me my mourning into dancing; you have loosed my sackcloth and clothed me with gladness.” Psalm 30:11

Unlike the other works in this portfolio, each of which contains a narrative of some sort, *Sweet Sorrow* required specific parameters set in order to give shape and form to what could otherwise potentially have been a random, spontaneous and lengthy exploration of sorrow and joy and all that is in between. As a means of challenging and developing the compositional process and in the pursuance of some sense of conceivability and significance, these parameters were determined and maintained throughout the work.

The first parameter was the duration of the work, set at twenty minutes before the musical material had been decided upon. Although *Procession* is the major work within this portfolio, *Sweet Sorrow* is the longest uninterrupted piece and the one that posed the greatest compositional challenge. There existed some overlap with the composition of *Procession I*.

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and it is interesting to note that both these works bear similarities to one another in compositional treatment, particularly regarding melodic and harmonic development.

The second parameter was instrumentation. Thirteen strings is a combination not at all common to the klezmer idiom and hitherto unexplored in my compositional journey, but the striking potential for strong melodic lines and the capacity for heterophony and polyphonic interplay was an inviting course. Although there are moments within Sweet Sorrow where some of the parts must create a harmonic backdrop for the melodic material (e.g. bar 40, Rehearsal mark D), no string part is identical to another. Hence, there is a relative independence in each instrumental part. Violin I often assumes a dominant role with high register melodies and cantorial passages (e.g. bar 106, Rehearsal mark J), however many sections in other parts contain highly embellished melodic lines, especially when violin I diverts from the melodic idea to carry a higher harmony or pedal a particular motivic idea/pitch in true klezmer fashion.

Having learned violin to a reasonably advanced standard, it was useful to refine and embellish string lines on the actual instrument, borrowing from typical klezmer playing technique.

Sweet Sorrow has a somewhat episodic nature but each section flows freely from the preceding one and the musical material employed gives a sense of familiarity throughout. At the outset it was decided that the whole work would be centred around one particular existing tune and after some consideration, an anonymous tune was selected (from Joshua Horowitz’s compilation of klezmer melodies24 - the twentieth freylekh25) that would serve as the third parameter for the work. Much of the melodic and motivic material is either derived from this tune or composed to interact with it contrapuntally.

As its title dictates, this freylekh would have appeared in a celebratory context accompanied with much dancing and laughter, yet for the purposes of this work it has been reinterpreted

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25 The tune is presented in Appendix A, titled Fate #1.
in various settings, reflecting the evolving stylistic nature of klezmer over the past centuries. It also serves to blur the preconceived defining line between what may be considered musically sorrowful and joyful, since this varies from culture to culture, especially when East meets West.26

One statement the work seeks to make is that sorrow and joy are not separate entities but interdependent and often coexisting. Joy cannot be experienced without having experienced sorrow and vice versa. And sometimes joy can be experienced in the face of sorrow. Whether the music achieves this is entirely subjective, however one particular compositional device was employed in an effort to communicate this aesthetic.

Both Sorrow and Joy were assigned musical motifs, or rather a set of pitches, that reflect their respective natures. Sorrow (see Figure 57, Motif 1a), derived from Motif 1, is essentially four chromatically descending pitches whilst Joy is an inversion of Motif 1 (see Figure 56, Motif 1 and accompanying note) often with an added resolution of the motif to the tonic. The Joy motif necessarily ascends and is consequently optimistic.

In the conclusion of the work, the two motifs collide contrapuntally. This first occurs at bar 400 between violoncelli 1 and 2.

The tune has five sections (ABCDA), yet Sweet Sorrow only incorporates material from sections A and B (see Figure 46) of Horowitz’s 20th Freylekh,27 primarily because these contrasting sections provide enough melodic and harmonic scope for the entire work. Section A is based upon the Mi Sheberach mode while Section B uses Ahava Rabboh, which allows the work to feasibly shift from minor to major and between modes.

26 As discussed in the commentary of Procession II, the associations of major and minor in “Melancholic Melody” are an example of this cultural divide.
27 Included in Appendix A is this Freylekh.
Another parameter affected, which was later deviated from, was a resolution towards harmonic stagnancy. Remnants of this resolution remain in the introduction and concluding section, where the work blatantly oscillates harmonically between only two chords, both over the same pedal tone. This compositional decision was incorporated in order to shift the focus from the harmonic to the melodic. It was a challenge to remain within such limiting harmonic confines, and this is undoubtedly the reason the harmonic language eventually strayed. Likewise, the instinct to branch away from the existing melodic material was forever present and needed to be continuously curtailed.

_Sweet Sorrow_, bound harmonically and melodically, was intentionally forced to creatively explore texture, use of ornamentation, rhythm, expression and changes in tempi. The parts are scored for an ensemble of advanced standard, full of _portamenti, pizzicato_ two-fingered strumming, double stops, fast trills and _moltovibrato_. Several of the more successful effects explored in _Ulu Ushpizin_ are once again employed.

The work is predominately polyphonic, however, there are sections where melodic material is explored heterophonically. For example in bar 193, violin III and viola II play the B Section of the 20th _Freylekh_ while double bass begins to _pizzicato_ the same theme but rhythmically altered. Later in bar 206, violin II carries on this theme with violin VI but again it is rhythmically altered.

More obvious use of heterophony between parts can be observed in sections where melodic material is doubled but altered and embellished slightly differently in each part. For example in bar 87, violin II plays the A Section melody from the 20th _Freylekh_ whilst viola I doubles with a slightly altered version of the melody. viola II plays the melody also but with _pizzicato_ repeated semiquavers.

One visual association with _Sweet Sorrow_ was the thought that the work could begin like one or two _klezmorim_ jamming together with a simple idea (more likely on a mandolin or

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28 Heterophony or a heterophonic treatment of melodic material (sometimes accompanied in some way) is very common to _klezmer_.

*tsimbl*) and gradually more musicians are drawn into the thematic material. Musical ideas are ‘improvised upon’ and added to the growing texture until the 20th Freylekh sections eventually surface in their entirety. As gradually as the band of musicians forms, it disbands until the work naturally comes to an end twenty minutes later. This idea aided in giving overall structure to the work. The possibility of visually portraying this association with a performing ensemble has been considered, however, the specifications for this have not yet been set due to possible complications regarding the entrance of the violoncelli and double bass and this idea will likely remain undetermined until *Sweet Sorrow* reaches rehearsal and performance stages.

With a larger ensemble, the difficulty to produce a score with improvisational directions increases. *Sweet Sorrow* is not a spontaneous response to any definite moment and the very fact that it is completely scored negates any aesthetic regarding spontaneous expression. However, there are sections of this work that are composed to imply an improvised character.

The call and response in the introduction may give the impression that the material is being developed spontaneously and in a reactionary style. The importance of each part also enhances this general notion, as does the manner in which the melodic material is gradually incorporated into the parts. The *doina*-like passage from bar 40 also enhances the improvisatory quality of the introduction.

In retrospect, this work could have explored the gut-wrenching and ecstatic extremes of Sorrow and Joy to a greater extent. A more minimalist approach to the development of the work could have been quite effective if the melody developed even more gradually and forcefully over less contrasting sections until all the string parts exploit the luscious potential of unison strings, which is usually associated with ‘Eastern’ music.

This aside, *Sweet Sorrow* does successfully incorporate the 20th Freylekh in not only the context of dance but also that of mourning. The work was also a crucial stepping-stone in
the development of my compositional voice as it incorporated increased ornamentation, polyphony and drove the development of melodic and motivic ideas.

The melodic and motivic material in *Sweet Sorrow* have been outlined separately in Figures 46-68, and Table 5 has been included to provide a breakdown of the core elements of the work.
Melodic and motivic material is also inspired or derived from the sections of the Freylekh tune above. Section A is set in D Mi Sheberach, with a raised 7th occasionally used for approach. Section B is set in D Ahava Rabboh.

**FREYLEKH (abb. F) sections (A) and (B) are often quoted throughout Sweet Sorrow (e.g. A; b.242 Vln. IV, and B; b.185, Vla. II) and occasionally fragments are used motivically (e.g. b. 244-245 in the Violas, part B is used). Much of the other melodic and motivic material is also inspired or derived from the sections of the Freylekh tune above. Section A is set in D Mi Sheberach, with a raised 7th occasionally used for approach. Section B is set in D Ahava Rabboh.**

**FIGURE 46**

EXCERPT FROM FREYLEKH NO. 20

**FIGURE 47**

Vln. IV b.28

Melody 1, also doubled in Vln II, is built upon the bracketed cell from the B section of Freylekh no. 20, similarly in D Ahava Rabboh.

**FIGURE 48**

Vln. I b.28 (simplified)

Melody 2 appears in counterpoint to Melody 1, usually in higher registers. The melody contains the turnaround figure (bracketed) that appeared in Melody 1.

**FIGURE 49**

Vln. I b.51 (simplified)

Melody 3 is doubled in Vc I from b. 52 also. The latter half is motivically based upon Motif 1. Vln II incorporates a motivic figure based on Melody 3 from b. 53. The melody serves as material for the transitional section in which it appears.
**Melody 4** is based on E Ahava Rabboh mode. There are marked similarities in contour with Freylekh No. 20 and much of the other melodic material in the work.

**Melody 5** is stated in full in b. 63, however, it is hinted at in Vla. 2 b. 33, Vln. II b. 53 and expressed (though not in full) from b. 58. It is a rhythmic variation of Melody 4.

**Melody 6** is played in Vla. I, Vc. II and III. It is essentially a repeated 2-bar phrase, derived from the final 2 bars of the B Section of Freylekh No. 20, although it has been chromatically adjusted.

**Melody 7** is built up from Motif 6. The first bar is similar in contour to the first bar of the B Section. The final bar contains a klezmer turnaround figure used in other works in the portfolio e.g. Motif 2, Procession III. It is also used motivically in this work.

**Melody 8** is a harmonised variation of Melody 7 that appears in counterpoint to it. It features melodically in the Tango section.

**Melody 9** occurs in counterpoint to Melody 4. It is based upon one melodic use of Motifs 1, 1a and 1 inv with a repetitive rhythmic pattern.
MOTIVIC MATERIAL

**FIGURE 56**

Vln. IV b.4

Motif 1 'Sorrow' does not necessarily appear consistently in this rhythm, but is characterised by the descending pitches.

Motif 1 Inv 'Joy' occurs when this simple motif is inverted e.g. Vln. I b. 17. It often resolves to the tonic e.g. Vc. 1 b. 400.

**FIGURE 57**

Db. b.8 (simplified)

Motif 1a is a variation on Motif 1. This motif reappears frequently, but rhythmically altered. This series of pitches (4 chromatically descending notes) become foundational to the work.

**FIGURE 58**

Vln. II b.41

Motif 1c is a repetitive motif. Similar examples can be found in b. 107 of Vln. I, and b. 121 of the Db.

**FIGURE 59**

Vln. IV b.17

Motif 2 is built upon Motif 1, and reappears in various transpositions and with different embellishments.

**FIGURE 60**

Vln. V b.43

Motif 3 appears in this form or similarly with embellishments e.g. Vln. I b. 34.

**FIGURE 61**

Vln. II b.70

Motif 4 is derived from Melody 5. It is a repetitive motif which rhythmically also appears in Melody 7 (bracketed cells) and Melody 8.

**FIGURE 62**

Vln. III b.94

Motif 5 is based upon a rhythmic retrograde of Motif 2.

**FIGURE 63**

Vln. III b.88

Motif 5a incorporates the #4, alluding to B Mi Sheberekh and is a rhythmically condensed variation of Motif 5.

**FIGURE 64**

Vln. VI b.96

Motif 7 is a chromatically and rhythmically altered fragment of Freylekh No. 20 (B). This motif contains Motif 1inv - the Joy motif (the bracketed pitches - together with the corresponding notes in Motif 7a).

**FIGURE 65**

Vln. II b.259

Motif 7a is flexible and used to shift chromatically.

**FIGURE 66**

Vln. IV, V, Vc. I, II b.221

Motif 8 is a rhythmically distinct motif.

**FIGURE 67**

Vc. I, III b.262

Motif 9 is a descending pattern carried in the lower registers.

**FIGURE 68**

Vla. III b.262

Motif 9a occurs simultaneously with Motif 9 derived from a rhythmically condensed treatment of the same motif.
<table>
<thead>
<tr>
<th>Bar/s</th>
<th>Melody/Motif</th>
<th>Desired Aesthetic</th>
<th>Tempo ( \frac{j}{=} )</th>
<th>Time Sig.</th>
<th>Mode/Scale/Harmony</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 – 2</td>
<td>Opening pizz.</td>
<td>Small beginnings</td>
<td>55</td>
<td>4/4</td>
<td>Oscillating between D7/A and A halfdim7</td>
<td>Harmonic Stagnancy</td>
</tr>
<tr>
<td>3 – 19</td>
<td>Mot 1, Mot 1a Mot 1 inv</td>
<td>Growing lament</td>
<td></td>
<td></td>
<td>D Ahava Rabboh</td>
<td></td>
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<tr>
<td>20 – 27</td>
<td>Mot 2 Mot 1, Mot 1a</td>
<td>Building in intensity</td>
<td></td>
<td></td>
<td>Arabic/Oriental quality</td>
<td></td>
</tr>
<tr>
<td>28 – 39</td>
<td>Mel 1 Mel 2, Mot 1 Mot 1a, Mot 2</td>
<td>Emerging song</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>40 – 50</td>
<td>Mot 2 Mot 1, Mot 1c Mot 3</td>
<td>Doina: free, improvised nature</td>
<td>65</td>
<td>3/4</td>
<td>C Mi Sheberach Cm – D</td>
<td>Unstable tempo with ritenuti and accelerandi</td>
</tr>
<tr>
<td>51 – 57</td>
<td>Mot 1 Mot 3</td>
<td>Coming together</td>
<td>65 – 70</td>
<td></td>
<td>A Lydian b7 over B7b9 Establishing tonality E</td>
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<tr>
<td>58 – 69</td>
<td>Mel 5 Mel 4</td>
<td>Unity in song</td>
<td>4/4</td>
<td></td>
<td>E Ahava Rabboh E (D) E</td>
<td>Layers of unison/unison octaves over Mel 5 Off-beat rhythmic accompaniment</td>
</tr>
<tr>
<td>70 – 74</td>
<td>Mot 1a Mot 5 Mot 4</td>
<td>Transition</td>
<td></td>
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<tr>
<td>75 – 82</td>
<td>F (B)</td>
<td>Mystical</td>
<td></td>
<td></td>
<td>E5 pedal (with cluster notes)</td>
<td>Doubling with different textures Rhythmic motif (similar to opening) in Vln. VI</td>
</tr>
<tr>
<td>Bar/s</td>
<td>Melody/Motif</td>
<td>Desired Aesthetic</td>
<td>Tempo ( \frac{\text{}}{\text{}} )</td>
<td>Mode/Scale/Harmony</td>
<td>Other</td>
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<tr>
<td>83 – 93</td>
<td>Mel 6, Mot 6 F (A part 2)</td>
<td></td>
<td>70</td>
<td>F#7b9 F# Ahava Rabboh Bm</td>
<td>Heterophonic treatment of melodic material</td>
<td></td>
</tr>
<tr>
<td>94 – 105</td>
<td>Mot 5a Mot 1a Mot 5 Mot 7</td>
<td>Dance/Levity</td>
<td>100</td>
<td>Bm – D7 – F#m – F7b9 B Mi Sheberach D Lydian #2</td>
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<tr>
<td>106 – 123</td>
<td>Mel 7 Mot 5a F (B)</td>
<td>Mini-cadenza A measured prayer</td>
<td>80</td>
<td>B5 or Bm B Aeolian (#4 alluding to Ahava Rabboh) Oscillating chords referring back to opening: Bm/F# F#7#5</td>
<td></td>
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<tr>
<td>124 – 156</td>
<td>Mel 8 Mot 7; altered Mel 7; altered Mot 6</td>
<td>Emerging chaos</td>
<td>70</td>
<td>F# Ahava Rabboh F# G/F# C Ahava Rabboh C7/Bb</td>
<td></td>
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<tr>
<td>157 – 168</td>
<td>Mel 1 Mel 2 Mel 4; fragment</td>
<td></td>
<td>70</td>
<td>Increasing polyphony</td>
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<tr>
<td>169 – 180</td>
<td>Mot 1; altered</td>
<td>Rhapsody</td>
<td>3/4</td>
<td>A, A Ahava Rabboh</td>
<td></td>
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<tr>
<td>181 – 205</td>
<td>Mot 1, Mel 6 Mot 1a Mel 1; fragment F (B)</td>
<td>Bulgar</td>
<td>110</td>
<td>II: D (Gm) D (Gm) C :II Distinctly klezmer rhythmic accompaniment</td>
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</tr>
<tr>
<td>206 – 219</td>
<td>F (B; slow) Mel 4, Mel 9</td>
<td></td>
<td></td>
<td></td>
<td>Chromatic modulation</td>
<td></td>
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<td>Bar/s</td>
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<td>Desired Aesthetic</td>
<td>Tempo</td>
<td>Time Sig</td>
<td>Mode/Scale/Harmony</td>
<td>Other</td>
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<tr>
<td>220 – 230</td>
<td>F (B) Mot 1a; altered Mot 8</td>
<td>Driven</td>
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<td></td>
<td>E</td>
<td>Walking, dotted bassline</td>
</tr>
<tr>
<td>231 – 261</td>
<td>Mot 1 F (B; fragment) Mot 1a Mot 7a F (A)</td>
<td>Mysterious 70</td>
<td></td>
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</tr>
<tr>
<td>262 – 276</td>
<td>F (A) Mot 9, Mot 9a Freylekh (B; fragment)</td>
<td>Building intensity 90 4/4</td>
<td></td>
<td>E pedal (shimmering harmony) F and G pedals ascending modulations</td>
<td></td>
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<tr>
<td>277 – 319</td>
<td>Mot 8; altered F (B; fragment)</td>
<td>Agitated 125</td>
<td></td>
<td>A5 pedal</td>
<td>Rhythmic</td>
<td></td>
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<tr>
<td>320 – 335</td>
<td>F (B; fragment) Mot 7</td>
<td>Calm Transition 62 80</td>
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<td>Am C7 Em Em/Eb7 D7 (V in modulation)</td>
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<tr>
<td>336 – 381</td>
<td>Mel 8 F (B) Mot 8, Mel 2 Mot 1 inv, Mel 7; fragment</td>
<td>100</td>
<td></td>
<td>Il: G C G Ab C Ab G :II Tango and cantillation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>382 – 410</td>
<td>Mel 4, Mel 5 Mot 4, Mot 1a Mot 5, Mot 1 inv F (B; altered)</td>
<td>90</td>
<td></td>
<td>D (Cm D) Bar 400 (2 colliding motifs at the conclusion of Melody 1) More improvised nature</td>
<td></td>
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</tr>
<tr>
<td>411 - 421</td>
<td>Mel 1, Mot 1a Mot 2&amp;3 mix Mot 1 inv</td>
<td>55</td>
<td></td>
<td>D7/A Ahalfdim7 D Ahava Rabboh</td>
<td>Pizzicato opening returns</td>
<td></td>
</tr>
</tbody>
</table>
5. Lighter Shades of Pale: an experience

Prior to February 2009 the proposed portfolio for this submission included a ten-minute quartet for clarinet, violin, violoncello and piano, modelled after Messiaen’s *Quatuor pour la fin du temps*. However, upon receiving a commission to write a standard string quartet for the Soundstream Concert Series involving the Zephyr Quartet, the portfolio was revised to allow for this work, thus replacing the initial idea.

The program for the concert featured Osvaldo Golijov’s *Yiddishbbuk*. Aside from this detail and the request for a work of approximately fifteen minutes in duration, no other specifics were given regarding the rest of the programming or the desired content of the commissioned work. In the interest of programming, it seemed appropriate to compose a work in contrast to *Yiddishbbuk*, which is an intense and dissonant lament, of which Golijov writes:

“‘A broken song played on a shattered cymbalon.’ Thus, writes Kafka, begins *Yiddishbbuk*, a collection of apocryphal psalms, which he read while living in Prague's street of the alchemists. The only remnants of the collection are a few verses interspersed among the entries of his notebooks, and the last lines are also quoted in a letter to Milena: ‘*No one sings as purely as those who are in the deepest hell. Theirs is the song which we confused with that of the angels.*’ …The movements of the piece bear the initials of persons commemorated in the work. The first movement commemorates three children interned by the Nazis at the Terezin…The second movement bears the initials of the writer Isaac Bashevis Singer…and the last movement the initials of Leonard Bernstein…”

Golijov’s work explores textures aesthetically and thematically associated with Jewish tradition and music. However, he does not specifically borrow from the harmonic and

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29 The leader of the quartet (Hilary Kleinig) had heard about the focus of my project and thought a work inspired by klezmer music would be thematically interesting.
Lighter Shades of Pale was composed with an emphasis on tonality and melody, making obvious reference to the klezmer tradition, conceptually based on a contrasting yet complementary aesthetic of the Jewish capacity to hope and live in spite of what may darken Life’s doorstep. The work’s intent is to conduct an audience on an experiential and sentimental journey through a day (and night) in the Pale of Settlement. In the notes that appeared in the concert program in August 2009, I wrote regarding this work:

““Sunrise, sunset..swiftly fly the years. One season following another, laden with happiness and tears.” These words from ‘Fiddler on the Roof’ were the initial inspiration for this work. This string quartet is a romantic depiction of daily life in the Pale of Settlement, borrowing from traditional Jewish sonorities (including klezmer) as well as some Arabic and Gypsy traditions. Each scene, or stage of light, seeks to convey some of the cultural and emotional spectra of life within the confines of the Pale: hope with the new day, the rhythmic burden of chores and hard labour, the fading light which brings with it the remembrance of happier times and a lighter heart, the ritual of worship and expression of faith and finally, the mischievousness of night, in which, despite the physical realities of life by day, the imagination and indefatigable zeal for life cannot be subdued.”

The scenes, illustrated over five short movements totalling sixteen minutes, were constructed and drawn together by a common theme of ‘light’: First light, Daylight, Twilight, Candlelight and Midnight, summarily guiding listeners through an experience (somewhat clichéd) of the cultural hot-pot that simmered within the infamous confines of Eastern Europe.

It is perhaps necessary to mention that without the personal familiarity of life in the Pale and without even the cultural heritage from which to draw insight, this musical experience could quite likely be nothing more than a flight of fancy tainted by theatrical stereotypes and the

imaginings of a naïve Australian gentile. However, even the title of Lighter Shades of Pale and its clear reference to twentieth century popular culture reflects the inevitably superficial nature of the experience and the fact that it does not purport to be anything other than “a romantic depiction of daily life in the Pale…” expressed through my compositional language for a non-Jewish quartet and predominantly non-Jewish audience.

Although each movement is different, the overall work demonstrates obvious associations with klezmer as the balance between my personal style and klezmer occasionally favours the latter. The compositional process, which often impacted the balance of the work, again involved the creation of tunes and a general mapping of what sentiments ought to be conveyed in the respective movements. In the tradition of klezmer, it seemed appropriate to begin the work with a blossoming doina-like movement not unlike Procession II. This movement sets the scene for the journey, painting the dawn of the day using a palate of sonorities synonymous with klezmer over a harmonic canvas not ordinarily associated with klezmer but demonstrating a comparative stagnancy that appropriately underpins a somewhat cantorial violin solo.

Each movement flows naturally to the next, until finally the canvas is renewed. The opening harmonic progression reappears as the impending dawn marks the cessation of night. This gives the composition a cyclical quality, illustrating the natural progression of the sun as it completes its daily revolutions. A simple diagrammatic representation of the work’s structure and each movement’s duration appears below.

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33 A lighthearted play-on-words from "A Whiter Shade of Pale", the debut song by the British band Procol Harum, 1967.
It would perhaps have been more culturally appropriate to begin the work at *Twilight* as Jewish tradition dictates the beginning of the day to be at sunset. This realisation occurred post-compositionally, however, after the contour of the work was already established, making it difficult to restructure the work without altering the character of the movements. Prevalent in both folk and classical traditions is the tendency to compose a work that becomes increasingly more energetic as it progresses, with a sense of building to an eventual climax. *Lighter Shades of Pale* is no different. If the work began at *Twilight* this desired aesthetic would unfortunately be lost.

Much of the work is concentrated around the following keys: Gm, Am, Cm, Dm and D, chosen to reflect the open strings available (with the exception of the E string) within the ensemble. In much folk music, including *klezmer*, tonal centres associated with the open strings are quite a common choice given their practical nature and the ease with which stringed instruments achieve drones and double stops without great risks in intonation.

Originally this work featured ‘transitory’ chords at the end of each movement (except *Midnight*) that were intended to increase the overall flow between stages of light. These chords introduced the new texture or tonal centre of the proceeding movement, much in the same way as Berio scored between some of his *Folksongs*.\(^{34}\) However, with some thought and brief consultation with the quartet members it was decided to remove these, as they seemed only to highlight any fragmentation existing between movements. Since Berio’s transitions were essentially tonal cues for the vocal part, the presence of them in *Lighter Shades of Pale*, although well intended, became arbitrary.

A necessary component in the genesis of this work was the improvisation and experimentation personally conducted on the violin during the compositional process. An advantageous familiarity with violin aided in writing and refining lines, exploring string effects and textures and assessing the overall difficulty and practicality of the parts.

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Yet an even more necessary component in the genesis of the work was the furthering of research into the composition and application of tunes as initially discussed during Procession. There were three specific tunes created and incorporated within the work\textsuperscript{35} together with other melodic and motivic material, much of which is outlined in Figures 69-78. A table has been included (see Table 6), to serve as a guide through the work’s use of the material, its aesthetic and the compositional devices employed. Given the great impact these tunes had in the formation of Lighter Shades of Pale, the fundamentals of each tune have been outlined below together with a discussion of their various distinguishing characteristics and the compositional method.

**Gypsy Melody** (see Figure 69)

Form: Ternary (ABA)

Gypsies (the Rom)\textsuperscript{36} wandered the region known as the Pale of Settlement and were often employed in musical capacities for concerts and general festivities. Many Jews also sought work as musicians and both Gypsies and Jews often played together or competed for the same opportunities, mastering the other’s repertoire for greater versatility. Consequently there was much musical crossover between the two groups. “Gypsy Melody” itself draws much inspiration from Gypsy musical traditions (for example the use of altered/extended chords and substitutions is more characteristic of Gypsy music than klezmer, as is the frequency of chord changes. Klezmer tunes traditionally are less adventurous harmonically as the predominant focus is always melody).

One point of interest in the creation of this tune is the nature in which the melody was developed. After laboriously attempting to compose a Gypsy-like melody without great success, it was decided that perhaps a different approach would benefit. If certain structural components of the eventual tune were to be in place (e.g. form, a general sense of rhythmic underpinning and chord changes) then the creative process might flow more easily. Of

\textsuperscript{35} There was also a tune composed for this work that was not included. It has been presented in Appendix A, titled Fate #2.

course this process gives the melody secondary consideration, which is atypically klezmer, but employing this approach introduced spontaneity to the melody not unlike that which jazz musicians experience when improvising over the parameters of a set tune. This idea of spontaneity is a significant aesthetic feature of klezmer.

The change in approach proved valuable. Armed with the generated chord chart, I recorded a simple piano accompaniment on an electric keyboard, replaying it continuously as I played along on the violin, improvising and refining melodic and ornamental ideas. The melody began to take on the form in which it currently exists.

Inspiration for the tune and its arrangement came from both Gypsy guitar strumming and fingerpicking playing styles. This impacted the rhythmic flow of the melody and also the textural qualities in the accompanying string parts. For example, the arpeggiated pizzicato passages and pizzicato double stops are intended to reflect this Gypsy influence.

The form of the tune (its contrasting sections) also suggests some influence common to both Gypsy and klezmer music, where the music fluctuates between relatively subdued sections and lyrical sections with more momentum. In keeping with the traditional purpose of tunes, “Gypsy Melody” could be performed at a variety of tempi and interpreted in several fashions. Several of these have been explored within Twilight, ranging from the tranquil treatment to the frantic freylekh.

The tempi outlined in Twilight were adjusted by the ensemble during rehearsing. In the pre-rehearsal stages, I had suggested more conservative tempi for the livelier sections in the interest of the players’ rehearsal schedule and the overall difficulty of the parts. However, by what seems to have been an instinctive impulse to increase the excitement of the experience, the players rehearsed these sections at even faster tempi. For example:

- Bar 165 was originally marked $\frac{\text{3}}{\text{4}} = 120$, but was performed at 170,
and likewise bar 182 was marked $\frac{1}{4} = 120$, but this was increased to 136.\footnote{This was also done in the movement \textit{Midnight} in bar 255 where originally a crotchet$= 130$ only to be performed at 155.}

As these increases agreed with the initial intentions for these passages, I decided to change the \textit{tempi} in this movement to make allowance for the faster \textit{tempi} changes.

\textbf{Prayer (see Figure 70)}

Form: Through-composed

The primary aim in composing this tune was to communicate a sense of reverence and faithfulness much in the same vein as a hymn or song without words, known to the \textit{Ashkenazim} as a \textit{Nigun}. In essence it is like a ritual prayer sung by candlelight on vessels of song.

Unlike “Gypsy Melody” the realisation of the melody for “Prayer” did not require the change in approach. This accounts for the tune’s contrast in structure and harmonic language that, for the most part, was not determined until after the composition of the melody. The harmony was of secondary consideration.

The harmonisation of the melody is more western in its approach, making use of smoothly-voiced chords and chordal movement outside the tonal key. The melody is also set in a more neutral mode: C Aeolian, indistinct in its origins.

\textbf{Klezmeresque (see Figure 71)}

Form: Binary

“Klezmeresque” is a lighthearted tune, built upon the sequential treatment of simple motifs and melodies, as is characteristic of \textit{klezmer}. The treatment of this melody within \textit{Midnight} exploits this trait in the Violin I solo part, ornamentally elaborating the melody and never quoting its original form.
The harmonic language in this tune is very typical of klezmer, focusing mainly on chords i, IV and V7 with the occasional addition of coloured alterations. The realisation of this harmony is also characteristically klezmer, as “Midnight” makes use of sonorities associated with klezmer (together with Gypsy music). Strummed chords over multiple strings mimic the rhythmic and timbral qualities of the mandolin and guitar.

At bar 274, the Violin II and Violoncello rhythmically strum together so that six strings are simultaneously spelling out Gm#11 chord. Together with foot tapping, this section was inspired by more folk-like textures and seeks to convey this as Melody 4 (see Figure 76) begins preparing for Klezmeresque.38

Whilst attending a concert in 2007 given by local band Golonka (which is the only Adelaide band that focuses on music of a klezmer or Gypsy nature), I noticed an effect played by the guitarist during Juan Tizol’s famous Caravan39 whereby he occasionally strummed on the other side of the bridge of the acoustic guitar as a comical embellishment. This I resolved to affect some way compositionally. Similarly reproduced on the Violin and Viola, players are instructed in Twilight to strum the strings on the other side of the bridge (o.s.o.b.).40

At bar 265, the violin II utilises this effect as part of Midnight. The notation of the particular pitches is an approximate representation of the reproduced pitches in treble clef.

The movements that do not incorporate tunes are the initial two. Daylight is a motivic exploration of a small idea (Melody 3, see Figure 75) that inadvertently occurred in the conclusion of First Light. First Light begins the work with the aforementioned doina-like

38 This rhythmic effect was also inspired by the success of a similar texture in Ulu Ushpizin: David.
39 Caravan was first performed and brought to fame by Duke Ellington.
40 Sweet Sorrow makes use of this particular effect also.
passage before introducing a melody that incidentally occurred during the improvisational process (see Figure 74). This would explain why it bears such a remarkable resemblance to the *Hora in Procession I*. This was by no means a product of design, but simply that there existed some overlap in the compositional timeframes for each work and the melody was obviously already ‘in my head’.

This work achieved its aim to appear in contrast to *Yiddishbbuk*, however, as the remainder of the program also borrowed from the lyrical and tonal sonorities of *klezmer*, the individuality of my work could have been compositionally enhanced through increased dissonance and the chaos associated with some frenzied aspects of *klezmer*. This aside, I believe that through its use of original tunes and compositional method it still demonstrates originality as it nostalgically paints the *lighter shades* of life in the Pale.
FIGURE 69

GYPSY MELODY

\[ \text{Am} \quad \text{B}_{7}^{(b9)} \quad \text{Dm} \quad \text{E}_{7} \quad \text{Am} \quad \text{A}_{7} \quad \text{Dm} \]

1. \quad \text{Am} \quad \text{B}_{7}^{(b9)} \quad \text{E}_{7} \quad \text{Dm} \quad \text{E}_{7} \quad \text{Am} \quad \text{Fine}  

2. 3. \quad \text{E}_{7} \quad \text{Am} \quad \text{Dm} \quad \text{Am} \quad \text{Dm} \quad \text{Am} \quad \text{B}_{7}^{(b9)} \quad \text{E}_{7} \quad \text{D. Capo al Fine}

FIGURE 70

PRAYER

\[ \text{Cm} \quad \text{A}_{b/C} \quad \text{B}_{b} \quad \text{Fm/C} \quad \text{B}_{b} \quad \text{G/B} \quad \text{Cm} \]

\[ \text{A}_{b}^{\text{maj7}} \quad \text{A}_{b}^{\text{7}} \quad \text{E}_{b/B_{b}} \quad \text{F}_{b}^{7/C_{b}} \]

\[ \text{E}_{b/B_{b}} \quad \text{A}_{b}^{\text{7}} \quad \text{Fm/A_{b}} \quad \text{G}_{b}^{7} \quad \text{G} \quad \text{Cm} \]
Melody 1 modally conveys the 'eastern' quality of the work. It refers to 2 common klezmer modes/scales: D Ahava Rabboh and D harmonic minor (which could be called D Ahava Rabboh #7 or G harmonic minor #4, starting on D).

This figure appears at the beginning and end of the work. It also appears in retrograde in b.138-9 in Vln. 1.

Melody 2 builds upon the retrograde of Motif 1 (bracketed). It is very reminiscent of the Hora Melody in Procession I.
Melody 3 appears in First Light but becomes the backbone of Daylight. Both its rhythm and melody become distinctive material for development.

Melody 4 makes distinctive use of the G Phrygian, with only the final B♭ referring to G Ahava Rabboh. This gives it a Turkish quality. It is built upon repetitions and sequences. The second bar is constructed from the same arpeggiated pattern in the first bar but as a retrograde inversion which has been harmonically adjusted.

Motif 2 derived from the bracketed passage of Melody 4. Intervallically it resembles Motif 1.

Motif 3 is primarily a rhythmic motif. Whilst the latter half is melodically shaped from Motif 1, Motif 3 is clearly related to Melody 3 and is a direct reference to the same figure in Klezmeresque (see corresponding brackets). It occurs in counterpoint to Motif 2.
<table>
<thead>
<tr>
<th>Movement</th>
<th>Melodic Material</th>
<th>Desired Aesthetic/Sentiment (see program notes)</th>
<th>Harmonic devices</th>
<th>Key(s)</th>
<th>Klezmer devices</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I</strong> First Light</td>
<td>Mel 1 Mot 1 and Mot 1r Mel 2 Mel 3</td>
<td>Hope with the new day</td>
<td>“First Light” progression: Gm Cm7/G Gm6 Cm7/G repeated after modulation reharmonisation of melody</td>
<td>Gm</td>
<td>Doina-like introduction (virtuosic violin accompanying arpeggios)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Dm</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Heterophonic treatment of Mel 2 Hora</td>
</tr>
<tr>
<td><strong>II</strong> Daylight</td>
<td>Mel 3 Mel 1r</td>
<td>The rhythmic burden of chores and hard labour</td>
<td>Gm D Gm Bb/F Eb7 D chromatic modulation “First Light” prog. in G#/m</td>
<td>Gm</td>
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<tr>
<td>104 – 143</td>
<td></td>
<td></td>
<td></td>
<td>G#m</td>
<td>Tremolo accompanying</td>
</tr>
<tr>
<td><strong>III</strong> Twilight</td>
<td>Gypsy Melody</td>
<td>The fading light and remembrance of happier times and a lighter heart</td>
<td>Secondary dominance in Gypsy melody Substitutions, extended and altered chords (Dm Bb7/D Gm7/D A7/C# Dm) hints at “First Light” prog.</td>
<td>Am</td>
<td>‘A’ section: Hora, but in 6/8</td>
</tr>
<tr>
<td>144 – 203</td>
<td></td>
<td></td>
<td></td>
<td>Dm</td>
<td>Fast 4/4 ‘B’ section b.182 is a fast Bulgar (or Freylekh).</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Walking bassline</td>
</tr>
<tr>
<td><strong>IV</strong> Candlelight</td>
<td>Prayer</td>
<td>The ritual of worship and expression of faith</td>
<td>Fluctuating harmony Ends on D7 (V)</td>
<td>Cm</td>
<td>More free form – like a religious song or Nigun</td>
</tr>
<tr>
<td>204 – 236</td>
<td></td>
<td></td>
<td></td>
<td>Gm</td>
<td></td>
</tr>
<tr>
<td><strong>V</strong> Midnight</td>
<td>Mel 4 Mot 2 Mot 3 Klezmeresque Mot 1</td>
<td>The mischievousness of night, the imagination and zealfulness for life.</td>
<td>“First Light” progression</td>
<td>Gm</td>
<td>Turkish (or Arabic) influence Oom-pah: Almost -Bulgar</td>
</tr>
</tbody>
</table>
6. The Golem Suite: an extemporisation

It seemed logical to compose a solo work for an instrument that I have personal associations with, and consequently The Golem Suite was written and incorporated into the portfolio. It also seemed constructive to tackle the objectives of this project via a medium that is not usually associated with klezmer music: the solo Harp.

Since much of klezmer evolved from a melodic tradition with very little focus on harmony, harp – being a primarily harmonic instrument – is not a traditional klezmer choice. Harp is also virtually incapable of expressing some of the typical inflections associated with klezmer (e.g. pitch bending, some chromatic motifs and portamenti). However, in biblical times the harp (not the orchestral variety) was a core instrument in Jewish music, and although little is known regarding the style of music played (most instrumental traditions were lost when the Temple was destroyed and the Diaspora took place), this association with harp further increased the personal resolve to compose a klezmer-inspired work for harp.

Some research was made into existing overtly Jewish repertoire for harp but very little was found or obtainable, with the exception of a book of mostly Sephardic tunes very simply arranged for intermediate players. This further increased the personal resolve to write a solo work for harp drawing from the klezmer idiom.

The sonority of the tsimbl (hammered dulcimer/cimbalom) provided some inspiration for this suite, as did some established harp repertoire: Andre Caplet’s Divertissements (particularly the movement L’espagnole), Carlos Salzedo’s Chanson dans la Nuit and David Watkin’s Petite Suite for Harp. These are episodic, almost improvisational and fluid

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41 Jazz harpists like Park Stickney are breaking ground regarding the harp’s chromatic capabilities. However, in order to achieve simple ornamental embellishments, techniques of a virtuosic standard are required, which would overcomplicate matters regarding The Golem Suite.
42 The gradual scattering of the Isralites from 5th Century BC until 1st or 2nd Century AD is generally referred to as the Diaspora. The greatest dispersal of the Israelites occurred after the destruction of the Temple in 70AD.
works that either explore extended player technique or unusual effects, and were a good reference tool for the formation of The Golem Suite.

The Golem Suite comprises three pieces inspired by tales of a mythical creature from Jewish folklore. Golem is a Hebrew word that has come to describe a creature of low intelligence, slow and clumsy, made from inanimate material (clay, wood, stone or metal) and brought to life by some magical incantation for the sole purpose of serving its maker.46 The term originally appears in Psalm 139:16, translated as ‘unformed body,’ but within the context of God creating Man.

“Your eyes saw my unformed body. All the days ordained for me…”47

Jewish philosophers view Adam as the first Golem, made in the image of God (yet not divine) and given breath and a soul. The suite seeks to reflect on the condition of man (Adam), drawing from the fantastical elements in folklore associated with the Golem and exploiting the ethereal sonorities associated with the harp.

The work illustrates the Golem as it is formed gradually, given breath and a soul, and awakened. The creature learns to move and develops a methodical rhythm. It learns to serve its creator but eventually turns its back and follows its own path that leads it to a world of chaos and fleeting joy. Purposeless, it seeks to find reason for being, but this too is fleeting. Before long, the Golem’s numbered days come to an end, and it returns to the clay, metal and/or stone from which it was created.

The compositional process involved in this work differed greatly from the processes outlined for the other works, and is worthy of detailing as a means of explaining the rubato quality of this suite. The work was literally composed on the harp, as ideas for interesting motifs, pedal settings/changes and interesting effects were explored. A couple of the ideas

were actual melodies that were developed (on the harp and away from it) to become tunes. One such tune that survived the compositional process and remains intact within the suite appears in Figure 79 titled “Tsimbl Melody.” This melody bears some considerable resemblance to the *Hora* melody in *Procession I*.

In order to convey a sense of spontaneity, much of the suite was generated through a process of improvisation based around the material in “Tsimbl Melody” and some simple motifs. The better ideas were transferred from strings to paper (and from paper to notation software) when they could be remembered, but the whole suite is intended to illustrate the unplanned creation of musical ideas that flow and diverge from their origins.

Aside from the “Tsimbl Melody” there were other parameters set for the improvisation; parameters that are natural considerations when composing for/playing the harp but not typical of other instruments. To an extent the initial pedal setting dictates the modes/keys ‘within reach’. For example: The very first pedal setting selected was:

which, if one gravitates towards E as a modal/tonal centre, would spell E Mixolydian #4 (similar to E *Mi Sheberach*). This pedal setting, together with the turnaround motif found in Figure 80, led to the creation of other material (e.g. bar 194). Another idea sketched during this pedal setting parameter was (see Figure 83) later developed and harmonically altered.

Composing for the harp also poses an interesting complication regarding accidentals. When the compositional process has begun, one tends to relate musical and harmonic ideas to the theoretical laws in play, even if it is only to break these laws. With accidentals and shifting harmony, sometimes the limited chromatic capacity of the harp forces a composer to explore other means by which to create the desired ideas. Prime examples are enharmonic possibilities that may not seem apparent (or even appropriate) from a theoretical perspective,
but which must be explored in the interest of economical pedalling. For example:
This complication was a hindrance to the improvisatory approach in this work but may have channelled some natural compositional inclinations in new directions, thus giving this work greater potential for individuality within the portfolio.

Many of the effects explored in this work are intended to mirror the timbrel qualities of the *tsimbl*, or illustrate the elemental nature associated with the Golem. Some discussion regarding these occurs in **Figure 90 (Textural Effects)**. Even though there is no true improvisation required by the player, it is hoped that the spontaneity in the compositional approach is still communicated via the flow and episodic temperament of the suite. Various techniques were incorporated in order to enhance this overall effect. Some were:

- *rubato* and *molto rubato* markings,
- dotted barlines in Golem I (with the aim of diminishing the rigidity of the 4/4 time signature, in which it is set for the purposes of legibility),
- tempo changes,
- effects,
- modal shifts and modulations within the pieces,
- unpredictable treatment of material, and
- *fermatas*.

Apart from the improvisational aesthetic behind the work, the specific *klezmer* motifs outlined in the **Figures** and the influence of the *tsimbl*, the suite has incorporated other *klezmer* characteristics. In some instances there is clear use of *klezmer* modes or synthetic modes that are very close in relationship to them. The harmonic relationships draw considerably from both Romantic harmony (which has definite associations with the harp) and also harmony commonly used in the *klezmer* tradition.

Although this suite vaguely bears some resemblance to another harp work I had composed prior to candidature, it has a depth of purpose and direction that was previously lacking, and there is a melodic freshness that differentiates this work from my earlier material.
This melody is based upon A Ahava Rabboh. It is interesting to note that the first two bars are similar to the beginning of the Hora melody in Procession I, as is the general shape. Tsimbl Melody was created at the outset of this suite and is therefore central to much of the material that appears in all three pieces.

Motif 1 - This is the first material created within the pedal setting. It features the circled pitches, which reappear in other motivic and melodic material. One notable example is b.194.

Motif 2 - characterised by interval of a minor 3rd (or inverted augmented 5th).

Motif 3 - a klezmer motif (see below for development of this motif). This motif features in the Tsimbl Melody.

Motif 3 - developed to become a melody (see Melody 1).
Melody 3

FIGURE 83
b.33 (I)

**Melody 1** - motivically derived and based on an E Dorian #4 scale (almost a cross between E Mi Sheberach and E Ahava Rabboh). This melody is repetitious and varied using different harmonisations - E, C#7, Bb7 (b.33 - 44).

FIGURE 84
b.45 (I)

**Melody 2** - the bracketed portion is very similar to Motif 1, but interpreted within a different modal context (D harmonic minor #4). The remaining portion of the melody mirrors this pattern before concluding with a turnaround figure that resembles the beginning of the Tsimbl Melody.

FIGURE 85
b.101 (II)

**Motif 4** - a klezmer 'flourish'.

FIGURE 86
b.45 (III)

**Melody 3** - this melody forms the basis for the third piece, yet it is directly associated with Motif 1, introduced in the first piece (see circled notes in Motif 1.) The note circled above is the only note that is altered from Motif 1.

FIGURE 87
b.148 (III)

**Motif 5** - bears some resemblance to Motif 1.

FIGURE 88
b.128 (III)

**Motif 5** - a harmonically unstable motif that is the driving force for the third piece. It features the distinctive #4.

FIGURE 89
b.204 (III)

**Melody 4** - based upon D harmonic minor #4. The circled notes resemble the same pattern found in Motif 1 (intervals have been condensed). It also features the characteristic 3rd, but in this case it has been inverted and is now ascending. A summary of the harmonisation has been included as chord symbols.
TEXTURAL EFFECTS

FIGURE 90

**b.3 (I)**

![Mini-nail glissandi](image)

*Mini-nail glissandi* over designated pitches. This gives a metallic, slightly dissonant sound.

**b.9 (I)**

![Nail-plucked notes](image)

*Nail-plucked notes* are tinny and harsh.

**b.68 (I)**

![Pedal slides](image)

*Pedal slides* produce a loud buzzing sound that resonates and is quite metallic in texture.

**b.74 (II)**

![Près de la table](image)

*Près de la table* (playing close to the harp’s body) combined with *nail-plucked notes* creates a very thin, percussive sound reminiscent of ancient zithers and lyres.

**b.98 (II)**

![Descending broken chords](image)

*Descending broken chords* creates a sonority that echoes the texture of a zither as well as giving a slight heterophonic texture to the melody as it is doubled and harmonised in a 'scattered' manner.

*Glissandi* and 2-fingered glissandi - including *glissandi* where the tonal spectrum is limited to 5 pitches to create a less crowded wash of sound. E.g. *b.108 (II)* only 5 pitches (B♭ C D Eb F♯) are represented because other strings double.

**Harmonics**

**Tremolos**

**Broken/arpeggiated chords**
7. Conclusion and Reflection

The works composed during the course of candidature demonstrate significant compositional development both technically and stylistically. This is directly attributable to the research undertaken into the klezmer idiom (and its cultural associations) and the impact this has had on compositional approach and instinctive creativity.

This project has initiated an exploration into the characteristic elements of klezmer, a rich and diverse music, which could feasibly continue to shape and direct my compositional language for many years to come.

Through the initial risks taken in Ulu Ushpizin, various compositional devices were investigated and thereafter applied and honed in later works. A process of experimentation was born, proving successful and rewarding. Klezmer’s emphasis on melody, in the presence of often stagnant harmony, provided the mechanism for the creation and strengthening of melodic ideas. Where once my compositional language was stunted by a dependence on episodic treatments and unstructured form, it now naturally seeks to focus on specific motivic and melodic ideas and the best means to communicate them.

In the endeavour to synthesise existing klezmer timbres utilising the instrumentation within the portfolio, a confidence in the intuitive compositional processes has been continuously built upon as each attempt provided positive outcomes. This confidence culminated in the composition of Procession III, which is texturally more adventurous and explorative than any previous work (prior to and during candidature).

In the formulation of ideas, taking a more improvised and practical approach (e.g. in Sweet Sorrow and The Golem Suite) caused further development and a sense of liberation in the compositional method, although this particular method was often coupled with a difficult internal debate over how to score ideas whilst maintaining some sense of spontaneity.
It has been a stretching experience melodically, harmonically, rhythmically, modally and conceptually. But most useful (of all the processes researched during candidature) was the development of tunes and the incorporation of them into the works, whether they were fully represented or not. The process of writing quasi klezmer (or Jewish) tunes with appropriate harmonisations and standard forms and then using this as a basis or inspiration for an extended work, gave additional structure, clarity and strength to the compositions.

For many years I have been drawn to the expressivity (and emotional spectrum) of klezmer. This quality, so inseparable from the music, has inspired long-term compositional goals to create music that emotionally engages players and audiences. The progress that has occurred in this area during the project has not yet fulfilled this goal, but I anticipate continued growth as a result of the experience and experimentation conducted during candidature.

My compositional language has developed substantially overall as a result of this study, as have the processes involved. In order to interpret klezmer in a personal way, it was necessary to further my understanding of the music and its inner workings. In doing so, this has matured my philosophical approach to writing.
Appendix A: Essay on klezmer history

Preface and Disclaimer

It has become evident to the writer of this essay that in order to fully grasp klezmer music and all its components, there must be some prerequisite understanding of it. One not only needs to understand the history of the music but the history of the people who ‘invented’ it and have played it over the centuries: the Ashkenazi Jews.

This paper (written in 2007) is not a definitive study on the history of klezmer and the Ashkenazim. It merely endeavours to explain the origin of the people and the music (what is now klezmer), both geographically and musically, and, although it draws no dramatic conclusions of its own, it seeks to present the history in a concise and comprehensible manner. Much has been learned in the writing of this paper and it is hoped that much can be learned, for whatever purpose, from the reading of it.

Included in this research are Hebrew and Yiddish words (in italics, h denoting Hebrew and y, Yiddish). There are also words that have crossed over from these languages into English vocabulary and, in these cases, the words have been spelled with letters that give a better phonetic indication as to the pronunciation of the word (e.g. Chassidic, instead Hassidic).
Contents

1. Introduction

2. The Origin and History:
   i. Who are the Ashkenazim?
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   The Emergence        The Education         The End
   The East             The Evolved Ensemble  The Enthusiasm

   The Ensemble (a recurring theme throughout section)

3. Conclusion

4. Bibliography (including References cited)
Introduction:

The world’s view of klezmer has come a long way since its conception around the First Millenium and major development during and after the Middle Ages. It began as an Ashkenazi, secular, instrumental music (separate from the music of the Synagogue) which was only just tolerated by rabbinic and gentile authorities alike. Yet, spinning a full 180°, over time it has become an expression of Jewish identity, inseparable from Jewish culture and even Judaism.

Klezmorim (y. instrumentalists) were once considered on a par with criminals and only one step higher on the proverbial ladder than beggars - however, jump four or five generations forward and one finds descendants of these very musicians who have shaped musical history within and beyond Ashkenazi culture. Jump a further four or five generations and one finds great composers, who have filled the historical pages of Western Classical Music with their poignant melodies, and virtuoso performers, who have graced concert halls worldwide with their expressive and patriotic art. The klezmorim of today, most of whom might claim Ashkenazi heritage of some kind, could now be regarded as heroic defenders, championing a once almost-lost art (and culture), preserving it for future generations of the 20th and 21st Centuries and beyond.

Klezmer began as a Jewish folk music in Central/Western Europe and latterly, most importantly, Eastern Europe. Yet, escaping its confines in the ghettos and the Anti-Semitic environs of Europe and migrating ‘as far as the east is from the west’ (Psalm 103:12,) this cultural remnant thrived and was catalysed by the comparatively spiritually and culturally free surroundings of America. Klezmer was played and preserved as an identity badge for the Ashkenazim living the ‘American dream.’ In the 1970s this instrumental folk music became an officially recognized style: klezmer, and a revived means of expression for many Jews of the world, even Sephardic Jews (originally from Spain, Portugal and Italy) and Oriental Jews.

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48 Borzykowski, Michael. Klezmer music in a few words.
49 Cooper, Sue. Part 1 – why bother about history?
(originally from the Near and Middle East and North Africa) who live with the Ashkenazim in America and modern Israel.

And so, klezmer has made its mark on the 20th and 21st Centuries. Musically distinctive, emotionally evocative and expressionistic, it is a vital and energetic music capable of preserving and expressing Jewish sentiment to any audience. It is a music that has become so intertwined with many of the world musics that one hears today, it would not be too much of a stretch of the imagination to perceive it as a World Music – communicating mixed sonorities and influences from what are now modern-day Germany, France, Turkey, the Middle East, Italy, Romania, Hungary, Spain, Russia, Poland and, most recently, America. It is klezmer. And klezmer is inseparable from its history.

In his essay “Modernity and ambivalence” Polish-born (and Jewish) Zygmunt Bauman writes:

“Once the drama of assimilation is over (or, rather where it is over) so is the story of a uniquely creative and original Jewish cultural role.” 50

The history of the Ashkenazim is an almost cyclical saga of cultural development, persecution, escape and in some cases, assimilation. It is their story, and though some chapters have ceased in their narrative, others continue, communicating to a remnant – and indeed the world – the unique identity, born of hardship and struggle, of this scattered people. It is this story, this drama (whether of assimilation or not,) that has shaped the Ashkenazi people and their music.

50 Schiller, David M. Bloch, Schoenberg, and Bernstein: Assimilating Jewish music. p.1; acknowledgements.
Origin and History:

i. Who are the Ashkenazim?
Most simply, the Ashkenazim are ‘white’ Jews from Western, Central and Eastern Europe. However, as is the case with most Jewish history, it is not always so simple. Ashkenazi Jews who - fleeing the stark poverty and the pogroms suffered under the Russian Empire 1721-1917 (most migration occurred from 1820 onwards from this region) - found themselves in the greener pastures of Colonial America, were considered as Jews of Ashkenaz (h. Germany) as are their descendants. Jews who fled Germany’s increasing tide of Anti-Semitism for the welcoming shores of America 1838-1880 are also Ashkenazim. Jews who fled these parts of Europe pre-World War II (WWII) and survivors of the Holocaust (h. Shoah) are Ashkenazim, as are those who have migrated to Israel since 1948. Though the bloodlines may have become indistinct and the history tangled, these are the Ashkenazim.

The Ashkenazim, constituting only 3% of Jewry worldwide in the 11th Century, increased exponentially to represent 92% of Jewry in 1931 and currently make up 80% of the world’s Jewish population.

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51 Idelsohn, Abraham Zevi. Jewish music in its historical development. ch. VIII.
52 Saunders, David. Prof. David Saunders.
54 Mokotoff, Gary. Jewish American Research.
55 Elezr, Daniel. Can Sephardic Judaism Be Reconstructed?
56 Siegel-Itzkovich, Judy. Live long and prosper.
ii. A History of the Ashkenazi Jews

Chronology is difficult to determine with a scattered people group, considering the gradual religious and political climate changes that have occurred all over Western/Central and Eastern Europe over the last 1000 years, but the following is an attempt to categorize the history of the Ashkenazi Jews.

The Establishment (10th-14th Centuries)

The origins of the Ashkenazim are to some degree indistinct. As previously mentioned, Ashkenaz is a Hebrew word which, in medieval times, literally meant Germany. And it was in Germany, the ‘cradle’ of Ashkenazi Jewish culture and Judaism in Europe, that Ashkenazi Jewry first prospered. It is thought, by some, that the Ashkenazi Jews were descended from subjects of the fallen Kingdom of Khazaria/Khazar Empire (circa 650-1016 AD), once a world power that had converted to Judaism as an act of diplomacy and neutrality (discarding the Roman-Catholic and Islamic faiths of their neighbours – see figure 1.) This kingdom had a series of Jewish kings and probably its own Jewish population. However, interesting as it is, this is merely a theory - a controversial theory. The most likely alternative is that Jews from Israel - who migrated to Europe after either the destruction of the first Temple, in Biblical days, or the second Temple in 70AD – eventually journeyed as far west as Germany. The most concentrated Judeo-German communities, who settled in Germany between 10th and 14th Centuries, were found in the three cities of Worms, Mainz and Speyer. ‘Shum’ (literally garlic) was the word used to describe these collective cities (see figure 2.) ‘SH.U.M’ is a Hebrew acronym for Speyer, Worms and Mainz. These cities were the creative and Talmudic hub of the newly-established Jewish society in Ashkenaz.

57 Idelsohn, Abraham Zebi. *Jewish music in its historical development*. p.129
58 Brook, Kevin. A. *The Jews of Khazaria*.
59 Ibid
60 Davies, Norman. Europe. p.236-7
61 Larson, David. U. *Mainz Germany city facts*
It was in Germany, also, that the Ashkenazi Jews began to develop their unique tongue – Yiddish, a corruption of Hebrew and German with considerable Eastern European influence later. Initially written with Hebrew characters, it sounds like a German/Eastern European dialect but with distinctive Hebrew sounds like ‘Sh’ and ‘Ch’ (a grating sound made at the back of the throat.) They also spoke German and were to all intents and purposes German, though maintaining Jewish ritual and synagogue practices.

**The Expansion (14th -15th Centuries)**

It seems that just as the Jews of Ancient Egypt survived and multiplied despite Pharoah’s heavy hand, the Jews of Ashkenaz expanded their territory within and beyond the Shum to other parts of Germany, despite the heavy-handedness of the Germans.

"Enlarge the place of your tent, and let them stretch forth the curtains of your habitations; don't spare: lengthen your cords, and strengthen your stakes” Isaiah 54:2.

Persecution of the Jews has always been perpetuated by the ignorant, over-zealous, religious and political madmen of our history books, who seek to justify their hatred and bloodlust. How did such persecution begin for the Ashkenazim? They were a thriving, foreign people, with a foreign religion, who became victims of ‘explosive fusions of economic grievance and religious passion.'

Early on, the Jews in Germany rose in stature within the German community. Christian Germans began to attend synagogue and observe the Sabbath, preferring Jewish tradition to their own religious practices. In reaction to this, the lower clergy and friars in Germany began to resent the Ashkenazim and issued local bans that prohibited the German people from having anything to do with the Jews. Jews were seen as a threat, and gradually, through the forced ostracism, they became a despised people. (Germany usually did not employ the ‘ghetto-system’ but rather segregated

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62 Israel, Jonathon. I. European Jewry in the age of mercantilism  p.8
63 Idelsohn, Abraham Zebi. Jewish music in its historical development  p.130
the people in towns and villages.) 64 To add to the trouble, where Jewish trade or business succeeded, their German counterparts grew in their hatred.

Between 14th and 15th Centuries, there were many laws and bans created and massacres suffered by the Jews in Germany (particularly 1338-39 65, the time of the Black Death Massacres – where Jews were accused of poisoning the wells, causing the plague,) but numbers increased nevertheless.

The Expulsion (15th-16th Centuries)

Another factor that contributed largely to increasing hatred in Germany was the Reformation of the Christian Church, led by Luther in the early 16th Century. Rejecting the papacy and turning to Holy Scripture as the only authority, Luther hoped that all would be ignited by the revolutionary reforms, including the Jews who had hitherto rejected Christianity. Apparently, he reasoned that they had been justified in their rejection of Christianity, as portrayed by Roman Catholicism, but hoped that - since they shared equal respect for Scripture as the inspired Word of God - Jews would convert finally to Christianity. What should have perhaps brought the two religions closer, drew them further apart as Luther became increasingly discouraged at Jewish reluctance to convert. In truth, European Jewry believed that their interpretation of Scripture (the Talmud) was the only authoritative interpretation and hence Christianity held no appeal. His discouraged state led Luther and the reformed church (except the Calvinists) down the regrettable path of anti-Semitism. 66

The Catholics believed the Jews’ awe for Scripture had inspired Luther’s revolt and the consequential Theological War, so not only was Protestant Germany vehemently for a Jewish expulsion, but so was the Roman Catholic Church. It was about the only thing they agreed on.

And so, the Ashkenazim, who had already been forced out of parts of Germany during the 15th Century, were expelled from many German major cities during the 16th

64 Israel, Jonathon. I. European Jewry in the age of mercantilism p. 74
65 Israel, Jonathon. I. European Jewry in the age of mercantilism p. 1
66 Israel, Jonathon. I. European Jewry in the age of mercantilism, 1550-1750. p. 10-11
Century (and other parts of Central/Western Europe - this was a trend all over. Sephardic Jews were experiencing hatred of equivalent magnitude), but they had continued to live rurally. It was in the 1570s that the major shift of Jews from Germany to Eastern Europe took place. They were pushed continuously eastward from the Shum, and other parts of Germany, until they migrated en masse to the more tolerant Poland, renowned, shortly thereafter, for its “Golden Liberty,” when it reigned glorious in Europe as part of the Polish-Lithuanian Commonwealth 1569-1795. Some travelled farther east and south-east also.

Countries west of Poland occasionally changed their minds regarding the Jews, permitting them intermittently to re-enter, which accounts for later Jewish populations in Prague (Jews concentrated in Judenstadt), Frankfurt and Fürth, for example. Ashkenazi numbers grew also in Holland (Amsterdam) and Denmark and the first Ashkenazi congregation in London formed in 1690.

**The Embracing (16\textsuperscript{th} -18\textsuperscript{th} Centuries)**

It was in Poland that the Jews prospered and, as always, fulfilled their commandment to “be fruitful and multiply” Genesis 35:11. Poland, along with the Ottoman Empire, was sufficiently backward and underpopulated to be in dire need of an influx of many trained craftsmen/tradesmen and wealth. The Ashkenazim provided this influx and were in return treated with tolerance and semi-equality, flourishing in the textile, jewellery and money-lending industries and becoming land agents, mill owners and lease holders for Polish gentry. It was only in a few cities (like Warsaw, Cracow and Toruń) that Jews initially were not permitted to live or work for fear the Christian population would react. However, there were thousands of small communities that held up to 1000 Ashkenazim in each, united spiritually, geographically, linguistically

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67 Ibid. p.6  
68 Idelsohn, Abraham Zebi. *Jewish music in its historical development*. p.181  
69 Israel, Jonathon I. *European Jewry in the age of mercantilism, 1550-1750*. p. 9  
70 Encyclopædia Britannica Online. *Polish-Lithuanian Commonwealth (historical state, Lithuania-Poland)*  
71 Israel, Jonathon I. *European Jewry in the age of mercantilism, 1550-1750*. p.169  
72 Ibid. p. 26  
73 Michener, James A. *Poland*. Introduction.  
74 Israel, Jonathon I. *European Jewry in the age of mercantilism, 1550-1750*. p. 28
and intellectually for the first time. Census results in 1764-65 numbered 749,968 Jews in The Polish-Lithuanian Commonwealth.75

Unfortunately, the Commonwealth’s sovereignty would be short-lived, as with most other kingdoms, and after frequent wars with Russia, it would succumb to its neighbours and be partitioned three times. The spoils would belong to Russia, Prussia and Austria,76 the new dominating world powers. Arguably responsible for the Commonwealth’s demise, was Poland’s violent enemy Bohdan Zynovii Mykhailovych Khmel’nyts’kyi (known as Chmielnicki,): the list of reasons for his hatred towards Poland was as long as his name. Not much is known of his origin, but he preached that the Poles had sold his people into the hands of the Jews. He lived in the Ukraine, which was under Polish-Lithuanian rule, and in which Jews were prospering in different levels of society. Chmielnicki managed to amass an army of Cossacks who were willing to assist in his plan for vengeance, and constantly led attacks on the Commonwealth, weakening it from then on. His hatred for the Jews was of equal force and after murdering 50% of Jews who had travelled as far as the Ukraine, he led troops into Polish lands and slaughtered between 100 000 and half a million Jews.77 This period is remembered as the Chmielnicki massacres of 1648-51.78

As life in Poland soured, some Jews in Poland fled farther eastward and southeastward, into the Ottoman Empire, in order to escape Chmielnicki’s targeted aim. Another consequence was a large-scale Theological Confusion experienced by Eastern European Jews mid 17th Century, as Zionist trends, strands of mysticism (Caballism) and a false Messiah called Shabbatai Zevi,79 infiltrated their Jewish faith, all inspired with empowering the Jewish people. Much energy was spent in an effort to reassert ‘proper’ Jewish traditions and ritual within the Ashkenazi culture after this confusion. “Tradition” became the driving force for preserving their identity and uniting the people group.

75 Ibid. p.166
76 Ibid.
77 Ohloblyn, Oleksander. Khmelnytsky, Bohdan
78 Cooper, Sue. Part 2 – Early Instruments.
79 Israel, Jonathon I. European Jewry in the age of mercantilism, 1550-1750. p.204, 220
The Empire (late 18th Century)

Previously, the Russian Empire had managed to deal with the small number of Oriental Jewish communities (some of these communities dated back to the diaspora,) and migrated Sephardic communities in their midst, by segregation. But with the partitioning of Poland, suddenly a vast number of Jews was within its borders. Foreseeing this influx after the first partition of Poland, the Anti-Semitic Czar ordained in 1791 that Jews were to be kept within the boundaries of what became known as the Pale of Settlement (and it lasted until 1917, when the Czarist regime was abolished.) The word Pale, from the Latin palus, means ‘territory.’ The English word ‘palisade’ is derived from this same Latin word.

Figure 3, although presented with modern-day territorial boundaries, serves as a guide illustrating the extent the Russian Empire felt it necessary to confine the Ashkenazim. (The Pale occupied the pale section of the map.) Within this vast, cut-off region the Jews lived in their shtetlekh (y. villages, singular shtetl), restricted in almost every way imaginable. There were also large Russian cities (e.g. Kiev and Nikolaev) within the Pale that Jews were forbidden to enter. However, the feeling was mutual. The Ashkenazim were not inclined to mingle, though they lacked the freedom to, with the infamous Russians. The blessed Rabbi in ‘The Fiddler on the Roof,’ when asked to give a blessing for the Czar, replied: “A blessing for the Tsar? Of course! May God bless and keep the Tsar...far away from us!”

If Shum was the cradle of Ashkenazi culture, then the Pale of Settlement was the place where Ashkenazi culture lived, or perhaps more accurately ‘survived,’ its adolescence and adulthood.

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80 Ibid. p.24
81 Encyclopædia Brittanica Online. Pale
The Encumbrance (late 18th Century - early 20th Century)

The Pale, a curse on the Ashkenazi Jews (compared with the freedom they had experienced in Poland,) was a place of oppression and continual struggle. Towards the end, it housed over 5 million Jews, who were subjected to heavy taxes and unfair legislation.83 One such item of legislation was the conscription of Jewish males to serve in the Russian army for 25 years each.

However, it cannot be denied that for the strengthening of a culture, the Pale was indeed a relative blessing. As a result, much of Ashkenazi Jewish life and ritual (including the music) remained intact and unharmed by gentile (y. goy) influence, although there was some exchange. By contrast, in Germany a process of cultural assimilation began to water down the individuality of the Ashkenazi culture. The Pale provided the landscape for a distinctive Ashkenazi culture to take root and develop in the cold soil of Eastern Europe. The Oriental (Russian) Jews were also consigned to the same fate, which had the effect of re-infusing the Ashkenazim with some lost, rich, spiritual and musical traditions characteristic of Oriental Jewry. The communities within the Pale (most of them now with a population between 5000 and 10,00084) gradually discarded ‘German-isms’ and embraced the new blended Ashkenazi/Oriental/Eastern European, Jewish culture.

An important development in this era came with the rise of the teachings of Israel ben Eliezer (also known as Ba’al Shem Tov), who taught that there should be no division between secular and sacred: life is sacred. He also stressed the importance of having a personal relationship with God, not characteristic of traditional Judaism, and expressing that relationship through dance, song and prayer.85 This new understanding birthed Chassidism (Hassidism), which became of great importance in the moulding of Ashkenazi culture.

83 Oreck, Alden. The Pale of Settlement.
84 Slezkine, Yuri. The Jewish Century. p.188
85 Cooper, Sue. Part 2 – Early Instruments.
Oppression and persecution are words that go hand in hand with the Jews. But history has proven that such hardship has caused a dispersed nation to hold on to its faith, culture and values like no other.

“The economic struggle for survival in overcrowded shtetls had created unusually active, resilient and determined individuals… a peculiar, exceptional energy.”

“Behold, I have refined you, but not as silver; I have tested you in the furnace of affliction.” Isaiah 48:10.

Such is true for the Ashkenazim.

The Emancipation

Ashkenazi Jews who were ‘fortunate’ enough to be within the sections of Poland that were partitioned to Prussia and Austria were able to continue their lives (but not lifestyles) in relative freedom. Whilst maintaining only some Jewish identity, their individual distinctiveness was ‘obscured.’ They were systematically assimilated into society; given equal individual rights but not many as a people group.

These assimilated and ‘enlightened’ Jews (Jews of the Enlightenment (h. Haskallah) rose in stature all over Western Europe, some becoming major financiers to Austrian and German troops (society was indeed indebted to them.) They gradually dominated industries like the jewellery market. Their many brothers and sisters in the Pale, however, did not experience increased freedom until the industrialization (1867 onwards) of the Russian Empire, although throughout life in the Pale they had been allowed a certain level of autonomy – enabling them to retain a cultural identity. The current Czar Alexander II (ruling 1855-1881) was progressive and relaxed many of the restrictions placed upon the Jews in the Empire.

87 Israel, Jonathon I. *European Jewry in the age of mercantilism, 1550-1750.* p. 250-1
88 Ibid. p. 251
89 Cooper, Sue. *Part 2 – Early Instruments.*
90 Israel, Jonathon I. *European Jewry in the age of mercantilism, 1550-1750.* p. 86, 88
92 Cooper, Sue. *Part 2 – Early Instruments.*
Ashkenazim, hitherto only permitted to pursue Talmudic scholarship, managed to receive equal education, with many furthering their training in universities. With their training, ethnic connections in other countries and familial, cheap labour, these people,93 motivated by the legal restrictions placed upon them, began, disproportionately, to dominate many areas of the arts, trade and business.

In the latter days of the Pale, 5.2 million Jews - out of the world’s 8.7 million - lived in the Russian Empire,94 nine tenths of them within the Pale’s boundaries. Though the Russian Empire had made moves towards liberalism and tolerance, the Russian people couldn’t keep up with the reforms, preferring the anti-Semitic sentiments of old. As society secularized and modernized and Jews were raised to positions of influence and prominence, the Russian people associated the changes with the Jews and further resented them.

The Exodus
Pales, pain, pogroms, persecutions and poverty paved the way for the Ashkenazi emigration from Eastern Europe. With the dwindling of the Empire and the final abolition of the Pale, Ashkenazim fled in large numbers to America (as early as 1820, but particularly from 1890-1924,95) a land of promise and much-desired freedom. Between 1900 and 1914 almost 2% of Jews remaining in the Pale left each year for America.96 From 1917 (in the Empire), Jews remaining in the regions of the Pale found themselves innocent victims,97 caught in the crossfire between the Green, Red and White forces in Russia’s civil war. This made life in the region even more intolerable and inspired others to leave.

“In the war against the Jews, European Jewry was destroyed, and Europe itself ceased to exist as the centre of Jewish culture.”98

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94 Ibid. p.105
95 Klinger, Jerry. *The Russians are coming, the Russians are coming.*
96 Slezkine, Yuri. *The Jewish Century.* p.117.
97 Ibid. p.173-4
98 Schiller, David M. *Bloch, Schoenberg, and Bernstein: Assimilating Jewish music.* p.10 Introduction
Many Jews who left the Pale did so with the financial support of family and when they arrived in America, these Ashkenazim were assured of a welcome, supportive reception by relatives who had previously migrated there.99 Those who didn’t board ships bound for far ports like New York, remained in Poland or shifted west to Germany. The rest, unfortunately, is history; the Jewish population in Germany being eliminated by the rise of Nazism and wiped out (only one tenth remained) through Germany’s occupation of Poland in WWII.

The survival of the Ashkenazim depended largely on the precious cargo headed for America.

“Except the Lord of hosts had left unto us a very small remnant, we should have been like Sodom…” Isaiah 1:9

Among those Ashkenazim who survived the last World War in Europe are Jews who remained in Eastern Europe and who have maintained a Jewish identity, within the Ashkenazi culture. Today there are Ashkenazi communities that remain, populated by survivors and also by some that returned from America during a more peaceful time.

The Entrance

“…a Jew could be, or at least aspire to be, accepted as part of the American collectivity without giving up some type of Jewish collective identity and activities.”100

America, like the Polish-Lithuanian Commonwealth, was a diplomatic safe-haven; a refuge to a war-ravaged and broken people seeking a fresh start and equal opportunity. America, which had welcomed Oriental and Sephardic Jews centuries before, now welcomed the Ashkenazi Jews. Large in number, these ‘white’ Jews were not greeted with enthusiasm by other non-Ashkenazi, Jewish communities, but over time, and after inevitable intermarrying, they were integrated into the Jewish community and, to a large extent, the wider American community.

99 Slezkine, Yuri. The Jewish Century. p.117
100 Eisenstadt, S. N. Jewish civilization: The Jewish Historical Experience in a Comparative Perspective. p.120
Emma Lazarus, a Sephardic Jew in New York\textsuperscript{101}, wrote the famous words engraved on the pedestal of the Statue of Liberty (the Mother of Exiles): “give us your tired, your poor”,\textsuperscript{102} after witnessing the arrival of the “huddled masses” of Ashkenazi immigrants from Eastern Europe.

*Ashkenazim* of the *Hazkallah* (that is, surviving *Ashkenazi* Jews from Germany who were of the reformed Jewish congregation) also escaped to America. The reformed Jewish congregation in Germany formed when assimilated *Ashkenazim* rejected some teachings of the Hebrew Bible and Talmud that did not agree with enlightened, modern sensibilities.\textsuperscript{103} Several branches (akin to Christian denominations) of Reformed Judaism and Orthodox Judaism (traditional Eastern European Judaism) formed in America.

The *Ashkenazim*, tended to ‘stay where they had been put,’ and 2.5 million of them (nearly a third of the Pale’s population) were ‘put’ in New York (between 1880-1914\textsuperscript{104}), where they flourished in the music and film industry and, most particularly, the textile industry. Today, the second largest concentration of Jews in the world, and more specifically the largest number of *Ashkenazi* Jews, can be found in New York.

1950/60s American-Jewish comedian, Lenny Bruce was quoted once, saying:

“…even if you are Catholic, if you live in New York, you’re Jewish.”\textsuperscript{105}

What better way to conclude this section than ending with another piece of the Jewish-American film ‘Fiddler on the Roof.’ Rob Tevye and Lazar Wolf:

\(\text{T} \) Where are you going?

\(\text{L} \) Chicago. In America.

\textsuperscript{101} Jewish Women’s Archive. JWA – Emma Lazarus – The New Colossus
\textsuperscript{102} Ibid.
\textsuperscript{103} Borowitz, Eugene. B. 1983 Reform Judaism Today. p. 62
\textsuperscript{104} Cooper, Sue. Part 2 – Early Instruments.
\textsuperscript{105} Katz, Lisa. 2007. Famous Jewish Sayings.
(T) Chicago, America? We are going to New York, America. We’ll be neighbours!106

“Tevye and Golde were the real Abraham and Sarah for American Jews.”107

If the Ashkenazim were cradled in the Shum and raised in the Pale, then it is in America that they have lived and will live and breathe until an old age.

iii. What is klezmer?
The term klezmer comes from the Hebrew ‘Kley’ (meaning ‘vessels/tools,’) and ‘Zemer’ (meaning ‘song’).108 Literally klezmer is song/music for instruments. This is how the term originated, but it was a word used only sporadically in reference to Ashkenazi folk music, and not an officially coined term describing the style. That is, until the 1970s.

Klezmer has undergone several metamorphoses over the past 150 years, in particular, and most of these have been driven by the style’s exposure to modern-day instruments, notation, harmony, musical training, players’ technical developments, recording technology and players’ ever-evolving musical aesthetics. But the music is always distinguishably klezmer in identity and Jewish in sentiment. What makes it so?

Based upon Paul Schoenfield’s explanation of klezmer109, the following four points could, conceivably, be foundational to the music known today as klezmer:

1. Ashkenazi folk songs (unaccompanied melodies developed up to 20th Century),
2. Oriental and Eastern European modes and modal treatment,
3. Adapted synagogue melodies, and
4. Chassidic-style songs, songs without words and dances.

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107 Slezkine, Yuri. The Jewish Century. p.323
108 Cooper, Sue. Part I – why bother about history?
109 Schoenfield, Paul. Four parables; Vaudeville; Klezmer rondos. Composer’s Notes.
A fifth foundation, which grew out of South-Eastern European Ashkenazi tradition, would also be:

5. Rhythmic dances (Greek, Turkish and Gypsy influenced).

Klezmer today, built on these resources, is distinctive and instinctively ‘Jewish’ because these influences are so connected historically and spiritually to the Ashkenazim.

iv. The History of klezmer

It is much easier to discuss the history of this Ashkenazi folk music once one has familiarized oneself with the history of the Ashkenazim. However, the influences over time are vast, and the exact origins of so much of it are, once again (and at risk of repeating oneself,) indistinct! The following is an attempt to categorize the history of klezmer.

The Early Times (Pre-15th Centuries)

After the destruction of the Second Temple in Jerusalem 70CE, the Jews began mourning its loss. This was manifested in a ban on all music that was not produced by the human voice.\(^{110}\) As a result, much of Jewish musical history from then until the Middle Ages has been solely vocal. The ban lifted gradually over time in different Jewish communities and instruments were permitted for special secular occasions (and even the occasional High Holiday), although there are still Orthodox Jewish communities around the world today that observe this ban, since it is theoretically still in effect until the rebuilding of the Temple.

This ban affected Jewish music history dramatically in three distinct ways. The first, sadly, is that much of Jewish musical tradition before the Common Era was lost. Traditionally, it had been an art form preserved mainly by the tribe of Levi; designated worship leaders and priests. The role of the Levites was high in status and attracted high regard. It is not known whether the Levites refused to pass on their

\(^{110}\) Idelsohn, Abraham Zebi. *Jewish music in its historical development.* ch. V.
knowledge after the Temple’s destruction or if they simply found themselves for the first time in history largely without a purpose. What is known is that Israeli instrumental tradition was not transmitted to the subsequent generations and the information was lost.

**THE ENSEMBLE:** The only ‘instrument’ not forbidden was the *shofar*, the ram’s horn, usually only capable of playing 2 different pitches. These pitches were musically irrelevant. The style of playing consisted of long, sustained notes and short, staccato-like repetitions of a certain pitch. Rather than having a specific musical function, the *shofar* had, and still has, tremendous spiritual significance.

In biblical days, Israel prided itself on its musical traditions – it was believed that music had the power to promote religious joy, heal and encourage the miraculous. Hebrew players were renowned as good musicians and whenever there was a performance (usually associated with worship) there were always many and various instruments employed. During King David’s reign, there are accounts of trumpeters and *shofar*-players, harpists and flautists by the hundreds, playing simultaneously. What they played is not known and so scholars (for example: Jewish author and ethnomusicologist, Abraham Zevi Idelsohn) have looked to neighbouring countries to draw inspiration. However, instrumental music must have been an extremely important aspect of Jewish life for its prohibition to symbolize mourning on a national scale.

The second effect was stagnation in the development of harmony. Musical features like timbre, texture and accompaniment were also left abandoned and henceforth unexplored, except for what is potentially achieved by the human voice. Jews were thrown into what Idelsohn called the ‘Dark Ages of Instrumental Music’ for about 700 years. But for Jewish music in general the days were not so dark. The third effect is that the Jews, limited to two vibrating vocal chords and the resonating chamber of the human skull, pushed the capabilities of the human voice, as a means of musical expression, to new territories.

111 Idelsohn, Abraham Zebi. *Jewish music in its historical development.* p.10
112 IBID
One territory for exploration was cantillation; the melodic chanting of scripture. Chanting of scripture in Israel’s history dates back to 510BCE, when the people of Israel were instructed to chant scripture as a memory tool. It found its vital place in the synagogue (h. shul) and became the primary means of musical expression from the Common Era. This era of vocal music also nurtured what are now the characteristic melismatic, ornamental and highly embellished qualities one hears in traditional Jewish song/music.

The commencement of Idelsohn’s ‘Dark Ages’ coincides with the diaspora of Jews from the Middle East. Ashkenazi culture, including its music, did not begin to develop for at least another 1000 years, and these 1000 years as a scattered people, combined with the questionable Ashkenazi origins (perhaps the people of Khazar) contribute little to what is known of Jewish musical history as it concerns the Ashkenazim. But ethnomusicologists have learned much from music that has been preserved as part of synagogue worship and also the music of the Early Church, which was, of course, Jewish-born.

Beginning their musical adventures in Germany from the 12th Century, Jews of Ashkenaz exempted their poor from the ban on instrumental playing and allowed them to seek employment as musicians for the gentile Germans, playing secular German dance music. They became comparably skilled to the German musicians and were even preferred by the German community.113 These players were also permitted to play at Channukah, Purim and other special Jewish occasions. However, fearing the favour bestowed on these musicians, the German government often issued restrictions to Jewish musicians and taxed them heavily. Rabbis (y. rebbes) also feared the ungodly influence of instrumental music and the joviality it produced.114 Instrumental music’s conversion from a holy art to a forbidden one, led steadily to the general superstition that it - especially when used for the purposes of merry-making – was, if not a product of evil, an encouragement of it. Between the German

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113 Idelsohn, Abraham Zebi. *Jewish music in its historical development*. p. 455
114 Ibid. p.459
government and the rebbes, Jewish musicians were continuously limited as to where, when and what they could play and how many of them could play it!115

Despite the restrictions, during the Middle Ages the music played by the klezmorim became inseparable from the wedding ceremony and other traditional Jewish celebrations. Perhaps this slackening of the instrumental ban in Ashkenazi-Jewish life brought with it the necessity for a ‘Jewish’ style of music to emerge, not wholly associated with German music.

**THE ENSEMBLE:** The earliest Jewish ensembles consisted of lute and a bagpipe-like instrument with bellows and a reed – a melodic instrument and drone. This is perhaps where the concept of harmony first takes root in the musical traditions of the Ashkenazi people, the effect of a drone (based on the tonal centre of the melody) creating a seemingly-accidental and, aurally and aesthetically appropriate harmony. Later, European, mediæval instruments were incorporated into the ensemble.

**The Emergence (15th and 16th Centuries)**

Ashkenazi itinerant musicians emerged and not just those too poor to pursue other careers. They travelled from town to town in groups and played for various occasions. From the 16th Century these musicians became known as klezmorim (instrumentalists.)116 Some of these musicians were famous throughout Germany and even the writing of the first German songbook is credited to a Jewish troubadour.117 It is also known that women participated in these groups, though this practice ceased later in Eastern Europe.

The music they played would not bear much resemblance to the klezmer of today, being more akin to early German folk music, though they improvised more than German musicians (improvisation being one tradition that survived from oriental days). Considering the position of influence the synagogue and its traditions held in

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115 Idelsohn, Abraham Zebi. *Jewish music in its historical development*. p. 455
117 Cooper, Sue. *Part 1 – why bother about history?*
Ashkenazi life, it is probable that their playing would have incorporated synagogue melodies, which, preserved through history, were oriental in origin.

Upon the urban and, finally, rural expulsion from Germany (and subsequent contact with the music of other neighbouring cultures), Ashkenazi folk music began to develop and take on an individual shape. Ashkenazi klezmorim began to form ‘guilds’ to support and represent the rights of the musicians and the bands themselves also became relatively structured. When playing for a Jewish wedding, for instance, there was a Master of Ceremonies (y. badkhn) who directed the musicians, improvised song and poetry for the bride and groom and, in general, entertained the audiences. The musicians even had their own slang (y. klezmer loshn) with which they were able to communicate without others understanding them.118

THE ENSEMBLE: The band (y. kapelye) itself was often led by the violinist, the violin (y. fidl) being the most versatile instrument allowable in ensembles.119 The violin of today was developed mid-16th Century in Northern Italy. Its predecessors were instruments from the Middle East, France, Italy and England.120 The Ashkenazi people adopted this instrument as their own presumably because it is not only portable (a needed virtue for a displaced people,) but because it has immense expressive and ornamental capabilities. Also in the ensemble was the 3-stringed viola (y. groysf fidl), perhaps a second violin, ’cello held by shoulder strap, early trumpets and hammered dulcimers (y. tsumbl).121 Most of these instruments, it is believed, had a melodic function (primary or secondary,) playing in unison or octaves apart, or perhaps playing the tunes but at different tempi to the main melody. Harmony, although more developed, would still have been more a happy product of chance than thought – the theory of it still being on the backburner.

118 Cooper, Sue. Part 2 – Early Instruments
119 Coopier, Sue. Part 1 – why bother about history?
120 Wechsberg, Joseph. The Violin. p. 13-15
121 Horowitz, Josh. The Instruments of Budowitz.
The East (17th Century to late 18th Century)

Jews who fled to regions of the Ottoman Empire showed an increased Turkish influence,\textsuperscript{122} which is evident today in klezmer repertoire, as is the Greek influence on the music of Ashkenazim who settled in South-Eastern Europe. One example of this influence is the rhythmic dances (like bulgars) that were included in the repertoire. Another example, which is also perhaps a preserved tradition from oriental Jewish days, is the taksim.\textsuperscript{123} It is a non-metrical, instrumental improvisation which is characteristic of Middle Eastern music and also early klezmer. Today it has taken the form of the doina, which is also a non-metrical improvisation, but specifically purposed for weddings and more related to the melodic material of tunes to be played later in the ceremony.

These influences, combined with those of the Oriental Jews that the Ashkenazim would later come in contact with (upon establishment of the Pale, 1791), had the effect of reintroducing lost oriental sonorities back into the music of the Ashkenazi people. To cite Idelsohn once more: “Eastern Europe Orientalized the Ashkenazic.”\textsuperscript{124} Considerable German influence was gradually dropped and the music was re-instilled with a decidedly Middle-Eastern flavour.

“All (these influences are) leavened with a Middle Eastern sensibility derived partially from the music of the Ottoman Empire, but also from an unbroken stream of liturgical music stretching back to biblical times in Israel.”\textsuperscript{125}

For the Ashkenazim in Poland and further south/southeast, both the music and the musicians grew in significance. As per the history, this was the first time that Ashkenazi Jewry was free (albeit temporarily) to live in peace and prosper, unified by language, their new culture and their proximity to one another. During this century guild membership for klezmorim became quite exclusive, membership being passed on from father to son only. This caused the emerging klezmer style to, in the age-old

\textsuperscript{122}Cooper, Sue. Part I – why bother about history?
\textsuperscript{123}Phillips, Stacy. Mel Bay’s Klezmer Collection for C instruments. Interview with Andy Statman. p182-3
\textsuperscript{124}Idelsohn, Abraham Zebi. Jewish music in its historical development. p.183
\textsuperscript{125}Phillips, Stacy. Mel Bay’s Klezmer Collection for C instruments. Introduction p.4
tradition of the Levites, become a family tradition and trade. *Klezmorim* came from a lineage of *klezmorim*.

Fathers passed on instrumental skills to their sons and the growing repertoire of *klezmorim* was aurally transmitted to the next generation. It wasn’t until the middle of the 19th Century that *klezmorim* learned Western musical notation (see section *The Education*) and even then the preferred mode of transmission was aural. The revival in *klezmer* (see section *The Enthusiasm*) in the latter part of the 20th Century saw transcriptions of *klezmer* tunes and the creation of song books.

**THE ENSEMBLE:** The flute, and more specifically the piccolo, were included (cheap and easily obtainable) as melodic instruments in *klezmer* ensembles.126 The mandolin, known for its *klezmer* associations, emerged in Italy in the mid 17th Century127 and increased in popularity throughout Europe as Italian musicians promoted it on tour. Derived from old-fashioned lutes, this instrument fitted the growing *klezmer* genre like a glove.

**The Exchange** (late 18th Century onwards: *klezmer* in the Pale)

The Pale of Settlement having been established, *klezmorim*, although based in specific *shetlekh*, wandered again (as in the German days) from town to town to where they were required. Often, during the time of the Pale, the only professional musicians in the area were Gypsies/the Rom people and Jews.128 This meant that musicians were in continuous demand, as were the musical repertoires of both groups, and there was much exchange between the two. Jews learned Gypsy tunes and Gypsies played *klezmer*, but the two styles seem to have remained separate and distinguishable, even today. Traditional Gypsy tunes are more harmonically exploratory (in terms of inter/intra-sectional modulations129) and have differing

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126 Borzykowski, Michael. *Klezmer music in a few words*.
127 _______, *Short Mandolin History from Duo Zigotti-Merlante*.
128 Cooper, Sue. *Part 2 – Early Instruments*.
motivic and melodic material. But both styles demand a similar level of virtuosity in playing and creativity in improvisation, making the interchange more suitable between the two people groups. There were even klezmorim that disguised themselves as Gypsies in order to obtain more work (perhaps prejudice was less great towards the Romani). ¹³⁰ It is interesting to note that the existence today of some klezmer tunes (and playing techniques), that would have been lost during World War II, is due to their preservation in Gypsy repertoire.

THE ENSEMBLE: In the Pale, the most common instruments for ensembles of klezmorim were either all, or a combination of: violin (foremost), tsimbl, flute, ’cello or double bass (occasionally,) mandolin and sometimes small drums and trombone.¹³¹ This instrumentation was common for Gypsy ensembles also, but with the instrumental developments of the 19th Century this ensemble evolved dramatically.

The Education (from the Pale and beyond)

The forced conscription into the Russian army is another example of how hardship further refined the Ashkenazi culture. In this case many Jewish men, being talented musicians, were allowed to serve in the army bands and it is here that they learned how to read music and even arrange it. (This may explain how klezmer became a predominantly ‘male’ tradition.) Time served in these army bands also enabled them to learn other instruments, most notably the clarinet.¹³²

With the gradual liberation and final emancipation of the Jews in Russia, Jews were able for the first time to study music, and the Ashkenazim, raised in a culture that exalted both scholars and musicians, flocked to conservatories. George Eliot’s character ‘Herr Klesmer’ in Daniel Deronda¹³³, is an example of the renown achieved by Ashkenazi musicians and composers who took advantage of their emancipation and became musical authorities throughout Europe. In the early 20th Century some

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¹³¹ Cooper, Sue. *Part 2 – Early Instruments*.
¹³² Ibid.
popular mass songs in the Soviet Union were composed and even performed by 
Ashkenazi Jews who were former occupants of the Pale. In fact, 45% of all teachers at 
Moscow and Leningrad conservatories appointed in the 1920’s were Jews.134

THE EVOLVED ENSEMBLE:

Clarinet, nearing the end of the 19th Century, began in klezmer bands as a back-up 
instrument. Too loud to be permitted as a solo instrument, it supported the work of 
the violinist135, playing melodies of secondary importance (loud instruments had been 
restricted in Poland previously.) However, with the rise of Chassidism, the virtues of 
the clarinet began to come to the fore. The clarinet was an instrument capable of 
expressing human emotion in an almost human-like manner and therefore an 
appropriate instrument to assist in worship. (Most of the great klezmorim were 
Chassidic136. The rebbes of the Chassidic movement entertained frequently in their 
courts, requiring musicians for celebrations continuously. Klezmer became 
aesthetically intertwined with Chassidism.137)

By the end of the 19th Century, clarinets were a burgeoning force in klezmer, though 
the violinist still remained the traditional leader of the kapeyle. The style of violin 
playing was constant between klezmorim and even constant between Jew and Gypsy, 
but clarinet styles varied from player to player.138 Individual clarinetists crept out of 
the woodwork, achieving levels of fame that violinists had not experienced. The 
generation before the wave of emigration to America produced virtuosi clarinetists.139

It was not until klezmer reached American soil that clarinet came in to its own. 
Clarinetists became bandleaders and, with this new-found freedom, were able to 
explore the gamut of human emotions expressible on this reed instrument. Sounds, 
which one now associates with klezmer clarinet-playing, evolved in the late 18th and

134 Slezkine, Yuri. The Jewish Century. p.226
p.184
136 Ibid.
137 Cooper, Sue. Part 1 – why bother about history?
p.176.
139 Ibid. p.181
early 19th Centuries, and are still evolving today. Laughter, chirping\textsuperscript{140} and shofar-horn blasts became standard improvisatory tools to the klezmer clarinetist, who was also able to mimic the traditional glissandi, high-register wailing and tremolo effects playable on the violin. Klezmorim preferred the use of the Albert-system clarinet, because it ‘sang’ more than the equally famous Boehm-system.\textsuperscript{141} Albert-system clarinets had better volume in the lower register - an important range for the new generation of klezmorim - and a simpler system of fingering, with fewer keys allowing ease of slurring. It was a system preferred also by early Jazz clarinetists. Klezmer teachers passed this preference on to their students.

Also late in this century, American Jews began to include piano in the klezmer ensemble. It is not a portable instrument and was previously only available to the Middle and Upper classes of Europe, so it had not been incorporated earlier.\textsuperscript{142} But the piano’s emergence in 1820s and 30s in European music had a decided impact on the development of harmony in klezmer.\textsuperscript{143} Musicians began to think of the tunes ‘chordally’ (vertically), rather than linearly. However, in spite of this influence, the piano is not regarded as a traditional klezmer ensemble instrument. The modern guitar is also only a recent addition to the ensemble.

If time travel were possible, then one might be able to earmark the day the accordion became standard in klezmer ensembles. The accordion is a relatively modern instrument based on a conglomerate of instruments of the past that used reeds, bellows and keys, and had that well-valued feature of portability. The year it appeared in Europe was 1822, in Berlin, and it was gradually refined by different European makers over that century. Only a few people played it, and undoubtedly it would have made its way into the Pale, but the instrument was not commercially manufactured until 1910-1918\textsuperscript{144}, when it probably became standard inclusion in klezmer ensembles – the late days of the Pale and the early days of Americanisation.

\textsuperscript{140} Ibid.
\textsuperscript{141} Phillips, Stacy. \textit{Mel Bay’s Klezmer Collection for C instruments}. Interview with Andy Statman. p.187.
\textsuperscript{142} Borzykowski, Michael. \textit{Klezmer music in a few words}.
\textsuperscript{143} Phillips, Stacy. \textit{Mel Bay’s Klezmer Collection for C instruments}. Interview with W. Z. Feldman. p.177
\textsuperscript{144} Charuhas, Toni. \textit{The Accordion}. ch. 1.
The accordion became very popular in Russia and, no doubt, with Jewish musicians who remained in Eastern Europe.

One other instrument that managed to become indispensable to the ensemble was the double bass, now a ‘given’ in any modern klezmer ensemble. The double bass, being too large to transport from town to town, became the lower-register-support instrument, usurping the role of the ‘cello in the ensemble.

The Exposure (early 20th Century)
In Eastern Europe, from 1899 onwards, recordings of klezmer bands were made and were shipped to America where there was high demand for this expression of Ashkenazi cultural identity. But during World War I, recordings were more difficult to obtain, so America turned to its own new talent for inspiration. Many recordings were made from then on. Dave Tarras and Naftule Brandwein were two notable Ashkenazi clarinetists that filled this void.

In America, klezmer - being an unsung art of Eastern European and oriental origins - was not entirely accessible to the broader American community, but with gradual fusions with ragtime (1920s), swing and African-American blues (1930s), people became more accustomed to the characteristic sonorities of klezmer. Klezmer, at this point very popular amongst the Jewish community and achieving greater popularity amongst other Americans, branched out into what is now known as Yiddish theatre,\textsuperscript{145} a combination of klezmer musical style, theatrics, lyrics (in Yiddish and English) and the entertaining antics of the badkhn. Yiddish theatre flourished.

The klezmorim that reached fame in America were generally from Bessarabia (almost modern-day Moldova), so much of the continued klezmer tradition in America has a South-Eastern quality to it. Bessarabian Jews were exposed to Greek and Turkish influence and it is also in Bessarabia that the most interaction occurred between the

\textsuperscript{145} Cooper, Sue. Part 6 – 1920s Theatre music.
Gypsies and Jews. Mostly Bessarabian-klezmer was transmitted to the Ashkenazim in America. Not much of the surviving klezmer tradition is representative of klezmer further north (for example, where modern Poland is).

The End (WW II, 1948 and 1950s-60s)

Hitler’s war against the Jews and the Allies stopped the world in its tracks, and later - as the horrors of the holocaust were uncovered – focus on music and merry-making declined. The Ashkenazim had to mourn once more. Klezmer (an inextricable part of their identity) was dropped, and the flag of Zionism was hoisted high. It is something of a paradox that this ensuing era marked a new beginning for Jews all over the world, and yet the end of klezmer; an expression of the majority of Jewry worldwide at that time. Yet this is what happened. When the entire world’s focus was on the Jewish world as it approached the new era, 1948 (when Israel would become a nation in its own right,) attention to klezmer was not renewed, and almost died, along with Yiddish theatre and Yiddish as a language. By 1960, the only preservation of Yiddish and klezmer was in unassimilated Chassidic communities in the USA and in museums.

“… unless a grain of wheat falls into the ground and dies, it remains alone; but if it dies, it produces much grain.” John 12:24

Though this quote is from the New Testament, it describes a natural, biological truth (pointed out by a Jew). Perhaps klezmer, susceptible to the laws of nature, had to die… before it could be revived.

The Enthusiasm (1960s-1980s)

And so, it was in a museum in the1960s and 70s that music researchers ‘encountered’ klezmer once again. Whilst visiting YIVO (Institute for Jewish Research – dedicated to studying European Jewry, particularly the Ashkenazim), these researchers became so fascinated with klezmer that they located surviving klezmorim in America, learned

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147 Cooper, Sue. *Part 7 – Twilight and new dawn – the post war period.*
from them themselves and also persuaded old performers to perform and record again.\textsuperscript{148} A revival began for \textit{klezmer} in America.

The 1980s saw Giora Feidman, formerly a clarinetist with the Israeli Philharmonic, spread the revival to Europe amongst Jews and \textit{goyim} alike, when he toured Germany and Switzerland playing \textit{klezmer}.\textsuperscript{149} The revival then spread to England and now thrives there in the Yiddish community.

\textbf{(1990s to the present)}

Much of the European world, and America, has now been re-enthused by \textit{klezmer}. Journeying east, to Israel, there is still a struggle to produce an art that is uniquely Israeli. Many have turned to \textit{klezmer}, fusing it once again with the oriental sounds of their neighbours, but there aren’t many professional musicians who play \textit{klezmer} in Israel.\textsuperscript{150} Much of what has been learned was copied from the recordings made in the early 20\textsuperscript{th} Century. This is how many \textit{klezmorim} have learned to play \textit{klezmer} over the past four decades.

The surviving generation of \textit{klezmorim} from Eastern Europe has passed away and it is now their students that transmit their inherited knowledge to Jews and gentiles who are interested in preserving and furthering \textit{klezmer} as an art and an expression of identity.

“In the day of your gladness, and in your appointed seasons, and in your new moons, ye shall blow with the trumpets (shofars)…” Numbers 10:10a

\textit{Klezmorim} of today play for weddings, \textit{bar mitzvahs}, in the \textit{shul}, High Holidays, concerts and celebrations and in recording studios. \textit{Klezmer} has crossed many boundaries...many pales. Modern-day fusions of reggae, funk, hip-hop, jazz, classical, new age and rock with \textit{klezmer} are more examples of this phenomenon.

\textsuperscript{149} Ibid.
\textsuperscript{150} Phillips, Stacy. \textit{Mel Bay’s Klezmer Collection for C instruments}. Interview with W. Z. Feldman. p.180-1
Essay Conclusion:

For the Ashkenazim, instrumental music was a music that crossed a 1000-year-old wall of grief (its own Wailing Wall), endured another 1000 years in a furnace of affliction and came out the other end refined as pure gold. It seems - regardless of the odds weighted against the people of Ashkenaz, and the restrictions placed upon their music - klezmer has transcended geographical, economical, cultural, political, spiritual and musical barriers in its historical voyage.

Before the commonly misspelled expression ‘beyond the pale’ meant ‘beyond what is acceptable,’ it essentially meant ‘beyond what is safeguarded or permissible.’ Klezmer has indeed travelled beyond the pale - once carefully shielded by rebbes, and aggressively held captive by goyim - to a world audience. Yet it has retained its essence; its identity; its soul. Orthodox Jew and world-famous klezmer mandolin soloist and clarinetist, Andy Statman believes:

“… all Jewish music is basically a form of worship. It’s all spiritual music. Klezmer is part and parcel of this.”

“Ultimately it makes people feel Jewish and feel joy in being Jewish. You’re shaking hands with your own soul.”

It would be difficult to write about the music of the Ashkenazim without making some mention of Wagner’s notoriously absurd, yet influential, “Judaism in Music” – which was directed towards the Ashkenazim, even if he didn’t realize it himself. In 1850, Wagner zealously declared and reasoned (however illogically) that “Music is the speech of passion…The Jew… has no true passion.” Yet, having learned of their history and their music, this belief seems, and is, so far removed from truth that it is irrational.

152 Ibid. p.185
Klezmer is a by-product of a people’s passionate resolve to mourn the loss of their Temple, and a consequence of their need to express their identity and emotions as individuals and a collective. Take passion out of klezmer and one is left with spiritless, meaningless music. It would be impossible to disassociate Jewry and Jewish history from passion without nullifying and even erasing their history, and perhaps our history - since so much of it has revolved around them.

To all, klezmer communicates passion. To some, klezmer is about increasing joy at a celebration – a good deed (y. mitzvah, 154) or worshipping God. And to others, like the Chassidic Jews, it is a means of connecting the human soul with the divine. To some, klezmer is a preserver of tradition and a way of life left behind in Eastern Europe. And to others, klezmer is a fountain of inspiration from which to draw in this new millennium and age. Whatever klezmer may be, it is and hopefully will always be, an expression of identity of a people who have struggled and survived, prevailed and passionately prospered: the Ashkenazim.

And so, with the purposes of this paper in mind, it is with the following quotation – and good advice – from the violinist, Yale Strom (the Indiana Jones of klezmer155,) that I conclude:

“The musician will bring greater profundity to klezmer if he or she understands some portions of the history, folklore and language.”156

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155 Bernard, Tinamarie and Ross, Melanie. The Klezmer King.

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Appendix B: Tune Sheets

1. Unused Tunes: Fate #1 and Fate #2
(two tunes composed during candidature but not used in the portfolio)

2. Quoted Tunes: Freylekh No. 20 and Kol Nidre
THE 20TH FREYLEKH
(partially used in Sweet Sorrow)

**QUOTED TUNES**
Appendix C: List of Sources

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